VOGUE

PARIS
COLLECTIONS
2ND REPORT

American
Spring Fashions
à la carte



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ADVANCE
RETAIL
TRADE
EDITION

GIVE

Incorporating Vanity Fair
March 15, 1950
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VOGUE TRADE EDITION

March 15

CHECK AND PROMOTE

these fashion ideas from the March 15 Vogue

in windows

in advertising

1. "Separates—the à la carte idea"

(Pages 106 through 111). "Separates are *the* way in America this spring." Suggested here: *new* ways with separates. Sell their pared-down look . . . sleeveless tops, narrow skirts. Sell fresh colour combinations . . . mauve with charcoal; white with navy blue or grey. Display their versatility . . . one skirt with several tops. Point up the prime virtue of dressing à la carte: dressing *exactly* to taste.

"BLOUSES . . . MORE A LA CARTE" includes blouses as part of the separates plan.

2. "Economical Extravagances"

Pages 132 and 133 present perfume by "pleasure-per-drop". Advertise the long-lasting thrift in fine perfumes from your stocks. With perfumes, co-promote other "economical extravagances" . . . accessories with prices to spread over the years.

3. "Don't be afraid of colour"

Pages 118 through 121 suggest the idea of strong colour for your "heroine of 50-odd" . . . as fashion-wise and, importantly, becoming. Bright spots to promote: vivid, black-ground prints; beige (a compliment to silver hair); bright little hats. And there's an opening for accessories, too.

4. "Silk Organdie . . . the young drift"

On pages 134 through 137: news in the young shirtwaist dress "meant for light of day". Advertise and display silk organdies from your stock as "half-butterfly"; show them in "butterfly" colours; pale plaids.

5. "Shoes by plan; price a point"

Plotted on pages 142 through 144: new shoe-fashions from the St. Louis market. Shown as you can sell them; as wardrobes keyed to costume colours or a way of life.

6. "Silk Shantung: lingerie news"

Pages 140 and 141 tell its virtues: shadow proofness (under sheers); coolness; washability and good tailoring.

"SILK LINGERIE, NEW PLENTY" (pages 138 and 139) reports the fashion for pink, fine tailoring. New "frostings" of lace and detail.

And don't miss . . .

PARIS REPORT, PART II *(pages 80 through 97). More new-fashion details from the recent French collections. Important to* all *departments.*

"TWO-POINT MAKE-UP PROGRAM" *shows on pages 102 and 103—lipstick and eye make-up that keep their colours in* any *light.*

ON THE COVER: THE WHITE ACCENT *"is still the news, the delight" of the season.*

For "Vogue Says" selling sentences, see page 8 of this Trade Edition.

CHECK

your stocks for Vogue's March 15th fashions:

1. SEPARATES
sleeveless tops
halter tops
shirt details
white tops with
navy-blue and grey skirts
straight skirts

2. "ECONOMICAL EXTRAVAGANCES"
perfumes
pearls
fine accessories

3. SHEER YOUNG FASHIONS
silk organdies
shirtwaist shapes
"butterfly" colours

4. COLOUR IN WOMEN'S FASHIONS
bright, black-ground prints
small, gay patterns
beige
coats in colour
bright, little hats

5. SHOES
opera pumps
strapped shoes
patent leather
Shantung . . . beige, white
tawny tones

6. SILK LINGERIE
shadow-proof Shantung
straight slips
negligées

Please note: *This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. Prices quoted are wholesale and intended only for retailers.*

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, MARCH 15, 1950, VOL. 115, NO. 5

SUMMER FABRIC FORECAST

VOGUE BELIEVES IN—

the weight—light weights

sheers
wafer weights

the colour—these "best-families"

green *charcoal*
orange *white*
mauve

the fashion—shapes and details

shirtwaist dresses *box jackets, capes*
sheath dresses *separates*
dresses-with-jackets *1950 details*

MAY 1 VOGUE:

Editorial pages will report to your customers this news in light-weight cloths in these newest 1950 colours. Be sure you have them in stock; in fashions, in fabrics. *Trade Edition pages* will suggest fabric promotion ideas, "Vogue Says" quotations.

USE VOGUE'S FASHION-FABRIC IDEAS

to promote and sell your summer fashions and fabrics . . .

in displays **in advertising**
in fashion shows **in sales training**

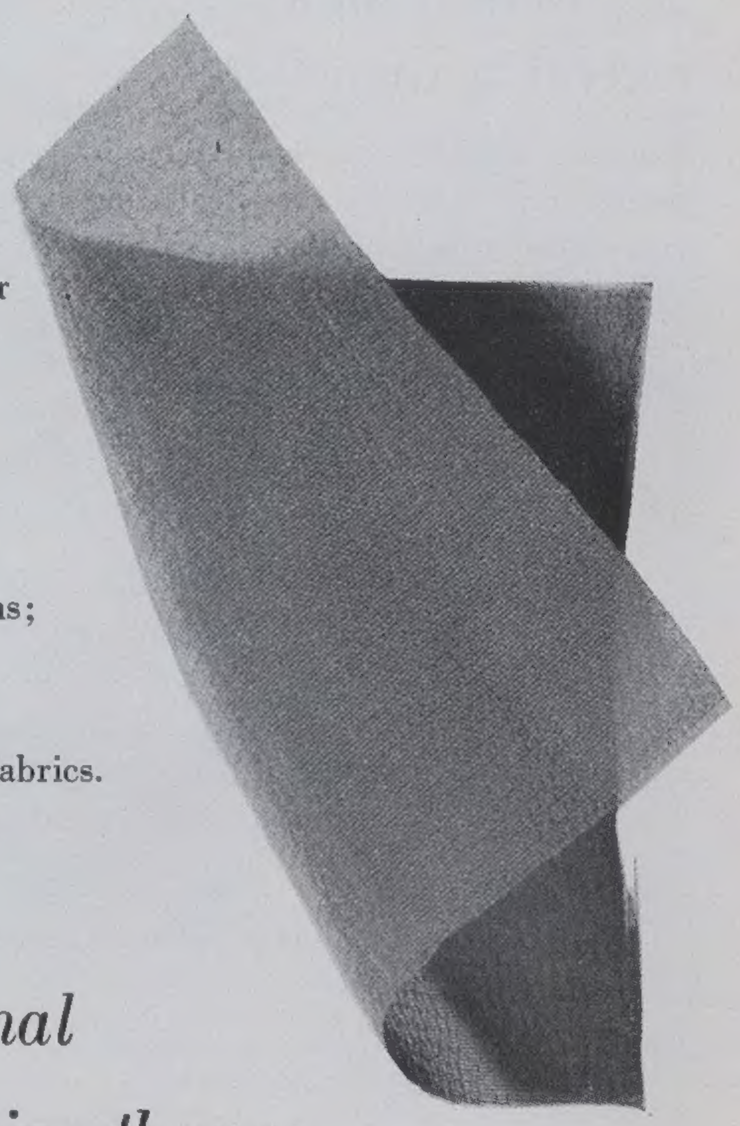
1. Colours make the news

Green—shading from olive to emerald to sea green
Orange—starting at apricot, warming to coral, to burnt orange
Mauve—important at both ends of the scale: light, deep
Charcoal—a cool dark shadow alone, or strengthening prints
White—sheer all-white, white-on-white textured patterns

Check the following fashion-fabric resources; watch for more in May 1 Vogue

2. Shapes make the fashion

Shirtwaist dress—soft, easy lines; pretty, important in sheers
Sheath dress—slim, sometimes with a sheer over-skirt; in all fabrics
Dress-with-a-jacket—usually straight; sometimes bare
Box jackets and capes—in suits, as "little coats"; above narrow skirts
Separates—an "arrived" fashion in everything from sportswear to evening wear
Details—bloused lines, many pleats . . . shorter sleeves, shirt details



3. Promotion—and timing—make the sale

BE PREPARED TO . . .

Advertise the fashion-rightness of sheer and wafer-weight cloths; make a further "plus" of their summer coolness.
Display colours—perhaps with a series of front windows, each pointing up one of the five major colours in a variety of fashion-fabrics.
Swatch display cards in both fashion and fabric departments with samples of light-weight cloths . . . in these important colours.

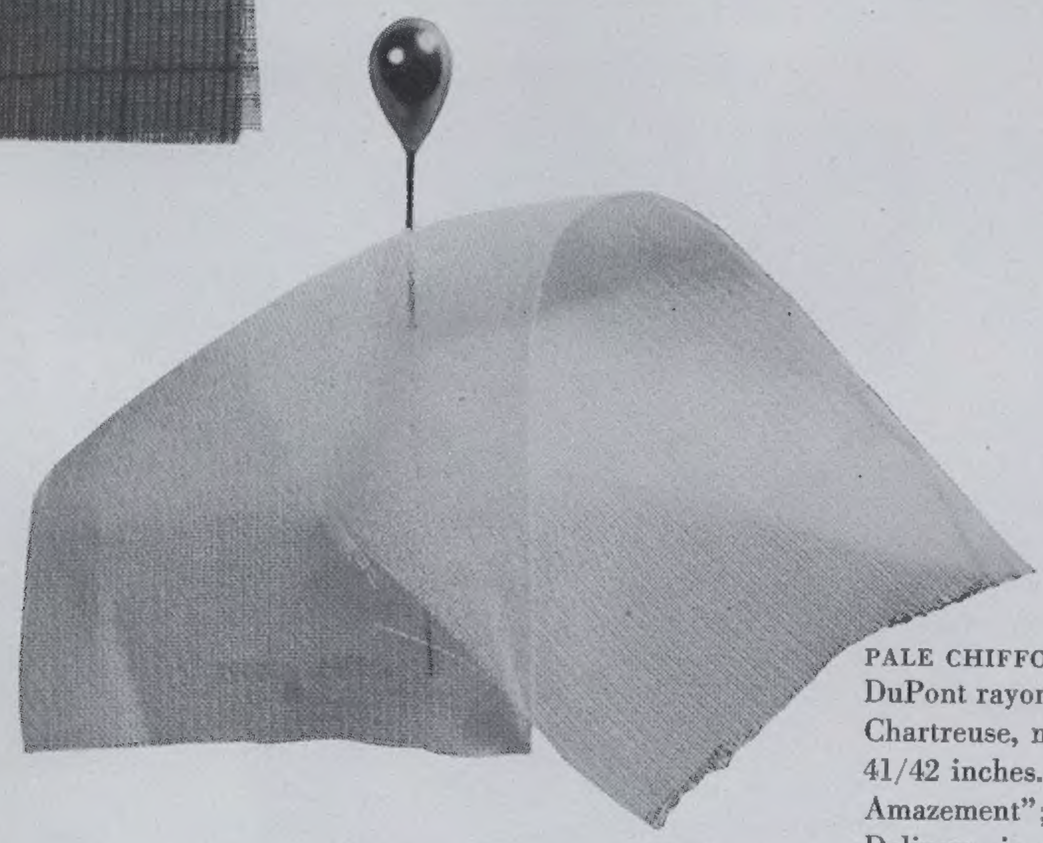
You are invited
to
Vogue's Fabric Showing
March 6th through 31st.
For appointment, write or call
Vogue Merchandising Service
420 Lexington Avenue
New York City
LExington 2-7500, Ext. 426

See May 1 Vogue for more promotional ideas and "Vogue Says" selling themes

SHEER *rayons*

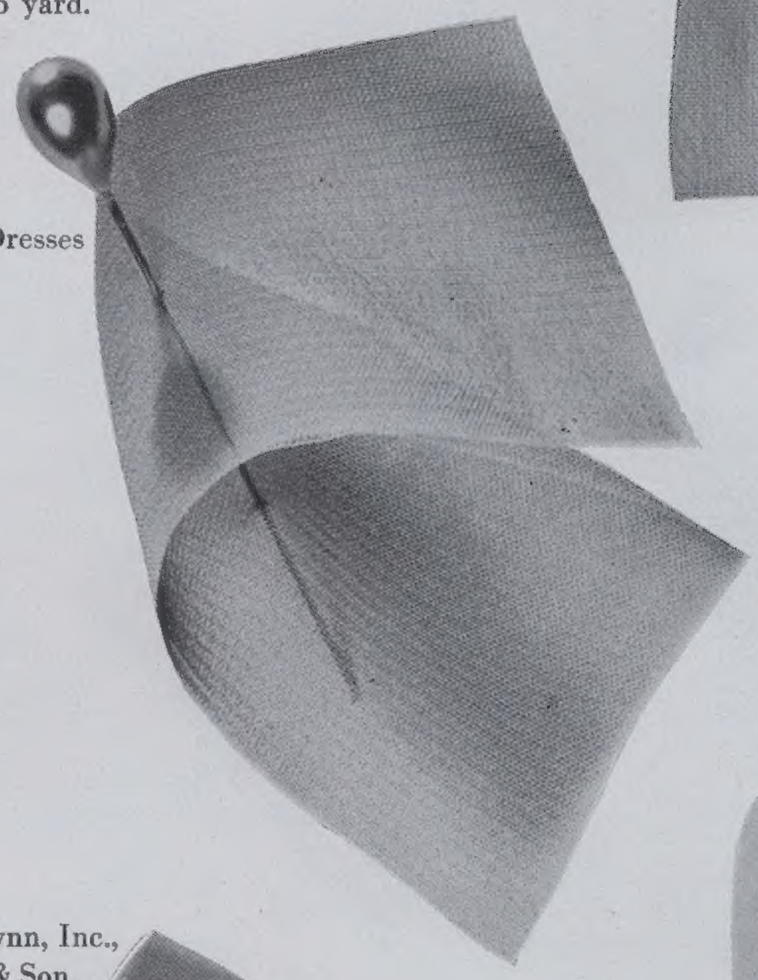


TEXTURED SHEER
Piece-dyed all-acetate rayon. Green, bamboo, azure blue, others. 48 inches. "Sheer Breeze" #913; $.90 yard. Delivery: immediate.
CELANESE CORP. OF AMERICA, 180 Madison Ave., N. Y. C.
CUTTER: McKettrick Classics



PALE CHIFFON
DuPont rayon chiffon, piece-dyed. Chartreuse, maize, orchid, others. 41/42 inches. #1533 "Sheer Amazement"; $1.85 yard. Delivery: immediate.
STEHLI & CO., INC.
1372 Broadway, N. Y. C.
CUTTERS: Aywon Dress Co., Enco Dress Co., Friedman & Bucholz Dress Co., Jeannette Modes, Inc., Miss Perfect, Inc.

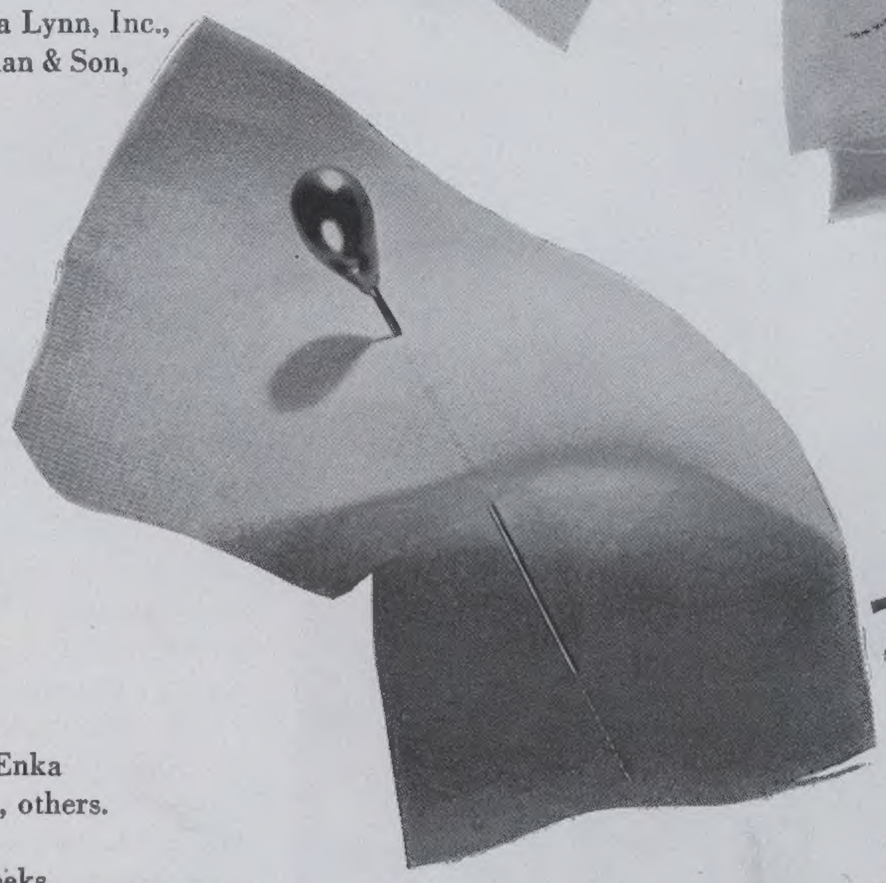
SUMMER SHADOW: COOL, GREEN
Rayon chiffon. Navy blue, brown, others. 42 inches. Bur-Mil's "Transfluent" #1742; $.75 yard. Delivery: 3 to 4 weeks.
BURLINGTON MILLS CORP. OF AMERICA
(Yard Goods Division)
1410 Broadway, N. Y. C.
CUTTERS: Fashion Craft Dresses
Miss Plaza, Inc.
Rembrandt Frocks, Inc.
Paul Sachs Originals, Inc.
J. & J. Spar





BOLD PRINT; PALE GROUND
American Enka sheer rayon with print by United Piece Dye Works. Red/shocking/white, blue/purple/white. 39 inches. #6512; not sold over counter.
MALLINSON FABRICS CORP.
1071 Sixth Ave., N. Y. C.
CUTTER: Shamokin Dress Co.

RAYON: LIGHT AS AIR
American Viscose rayon chiffon. Aqua, Victory blue, rose, black, others. 42 inches. #6600; $.75 yard. Delivery: 2 weeks.
SYNTEX MILLS, INC.
1412 Broadway, N. Y. C.
CUTTERS: Filcol, Inc., Sheila Lynn, Inc., C. H. D. Robbins, John Tuman & Son, Zweig-Talmack, Inc.





Additional resources for sheers

SILKS

F. DUCHARNE SILK CO.
244 Madison Avenue
Silk Chiffon #8218 "Tamara"
REMOND HOLLAND, INC.
244 Madison Avenue
"Organzari" Silk 401/1

COTTONS

ASHER (LONDON) INC.
16 East 52nd Street
Imported Cotton Print #1615
FULLER FABRICS
64 Worth Street
#5770 Combed Cotton Crinkled Sheer "Swisstone"
JACOB BAENZIGER
110 East 42nd Street, Room 802
#1702 Swiss Helvetian Voile

RAYON

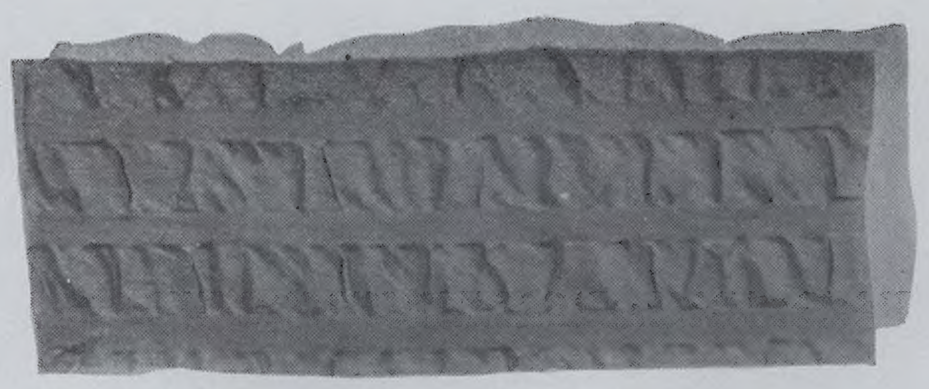
BIANCHINI FERIER, INC.
663 Fifth Avenue
Rayon "Adastra" 1252
GEHRING TEXTILES, INC.
1 West 37th Street
DuPont Nylon Lace Net #4046

Left:
SUMMER SHEER: GEORGETTE
Sheer georgette of American Enka yarn. Violet, grey, dark green, others. 39 inches. #4205 "Jo Jette"; $.90 yard. Delivery: 2 to 3 weeks.
BLOOMSBERG MILLS, INC.
525 Seventh Ave., N. Y. C.
CUTTERS: Capri Frocks, Inc., Davidow, Inc. Sportswear, Ira Rentner & Miller Co., Maurice Rentner, Star-Maid

TROPICAL PRINT
Bemberg rayon sheer. Print on navy blue, grey, aqua or pink ground. 41/42 inches. #P8704 "South Pacific"; not sold over counter.
COHAMA FABRICS, 1412 Broadway, N. Y. C.
CUTTER: Max Wiesen Sons Co.

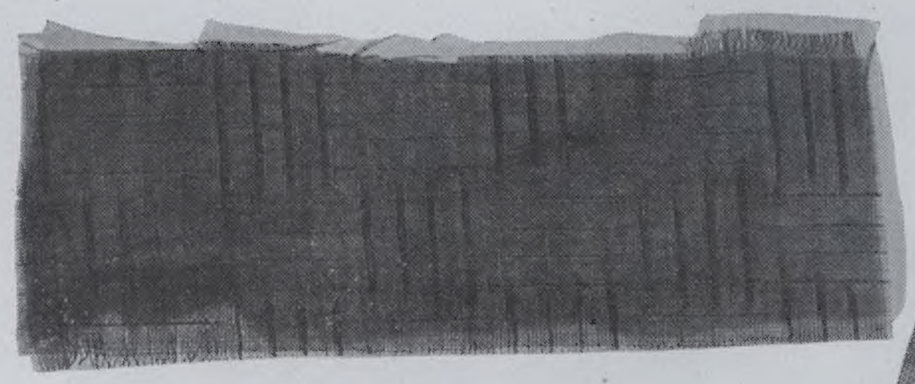
All prices quoted are wholesale.

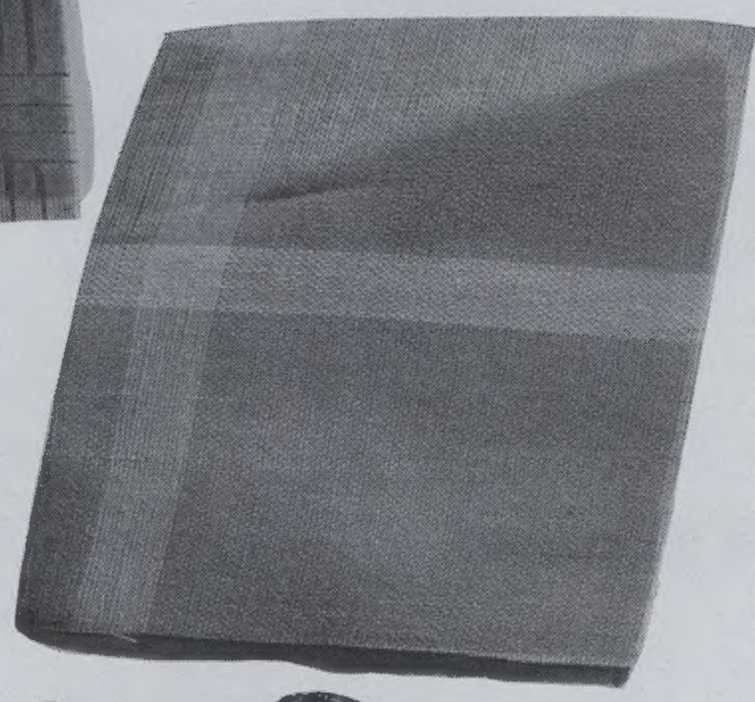
SHEER *cottons*



TEXTURED LAWN
Combed cotton lawn. Pink, maize, aqua, others. 35/36 inches. "Blister sheer" #20; $.45½ yard. Sold to wholesale jobbers.
PACIFIC MILLS, 214 Church Street, N. Y. C.
CUTTERS: Tutundgy Bros., Max Ulman, Inc.

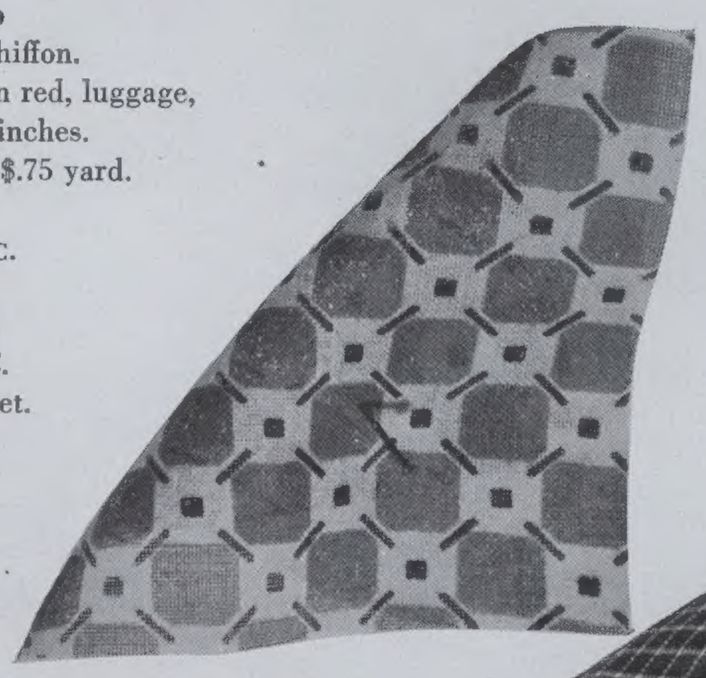
TEXTURED COTTON
Mercerized cotton. Lime, marigold, taffy, zinnia, others. 37/38 inches. #1900 "Nuvoila"; $.49½ yard (white), $.57½ yard (colours). Delivery: immediate.
BATES FABRICS, INC.
80 Worth Street, N. Y. C.
CUTTERS: Not placed yet.

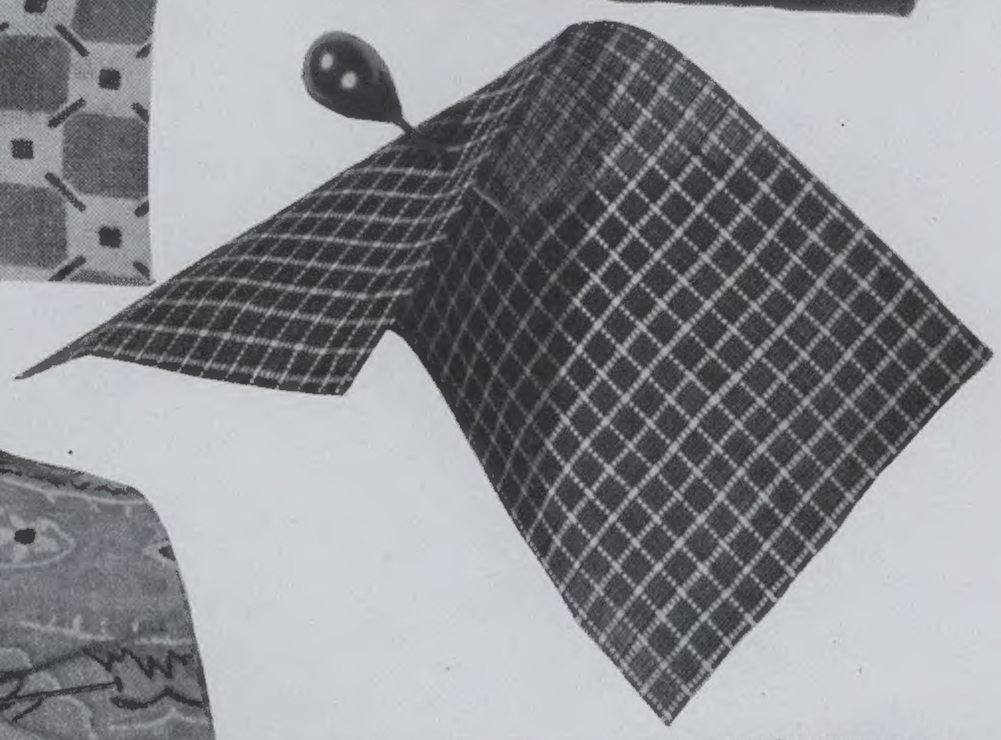




TISSUE GINGHAM
"Wrinkl-Shed" all combed cotton. Aqua, dusty pink, blue, gold. 35 inches. #43905 Tissue Gingham no wholesale quoted. Delivery: March/April.
DAN RIVER MILLS, INC.
40 Worth Street, N. Y. C.
CUTTERS: Hochberg-Youman Corp., New York Manufacturing Corp., Sacson, Inc., Sorority Frocks, Inc.

PRETTY CHECKERBOARD
Crease-resistant Pima chiffon. Black and white print on red, luggage, green, royal blue. 38/39 inches. #8027 "Chiffon voile"; $.75 yard. Delivery: immediate.
ERENMADE FABRICS, INC.
(Dress Goods Division, Reeves Bros., Inc.)
54 Worth Street, N. Y. C.
CUTTERS: Not placed yet.

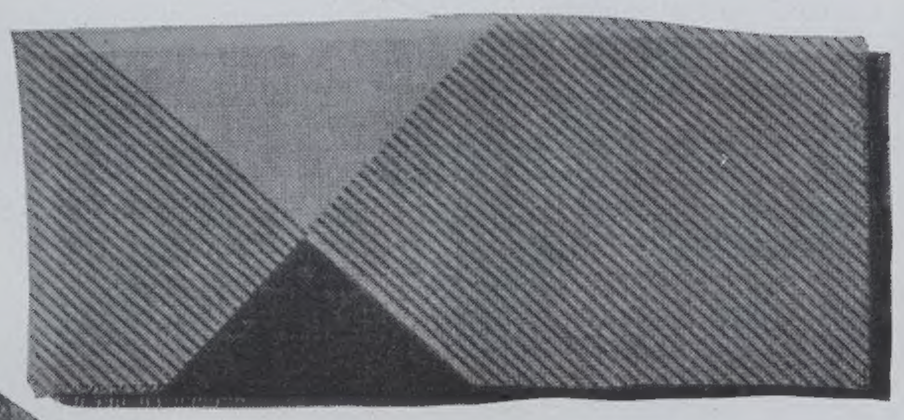




WOVEN CHECKS
Yarn-dyed woven cotton. Navy blue, black, brown. 35/36 inches. #2011; not sold over counter.
SKILLMILL, INC. (HOPE SKILLMAN)
1450 Broadway, N. Y. C.
CUTTERS: Ed Gerrick, Inc., Sara Ripault



PRINTED, CRINKLED ORGANDIE
Cotton organdie with a permanent matelassé finish. Grey, pink, white, others. 35/36 inches. #"Her Ladyship" 195; $.92½ yard. Delivery: April.
N. FLUEGELMAN & CO.
1412 Broadway, N. Y. C.
CUTTERS: Babs Junior, Bloomfield Co., Del Mar Sportswear Ltd., Alexander S. Gross & Bro. Co., Justin McCarty





NEW VOILE
Cotton voile; Tebilized, crease-resistant. Green/brown, green/turf/red, others. 38 inches. #1717 Pattern 2386; $.77½ yard. Delivery: 2 weeks.
WESLEY SIMPSON, INC.
215 W. 40th St., N. Y. C.
CUTTERS: Georgette Juniors, Inc., Nelly de Grab, Herbert Lebanter, Mutual Rosenbloom Co. John Tuman & Son



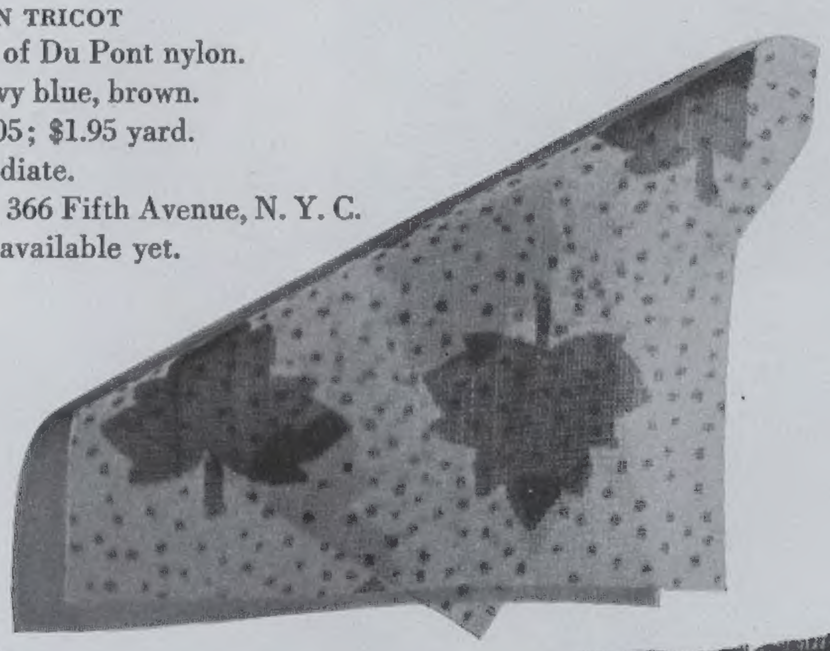
ORGANDIE: DARK ON PALE
"Wamsheer" crinkled cotton organdie. Mauve, green, blue, brown. 36/37 inches. #5003; $.92½ yard. Delivery: immediate.
WAMSUTTA MILLS, 47 East 34th Street, N. Y. C.
CUTTERS: Flobert Co., Inc., International Dress Co., Inc., Marton Leon Assoc., Loma Dress Co., David Schwartz

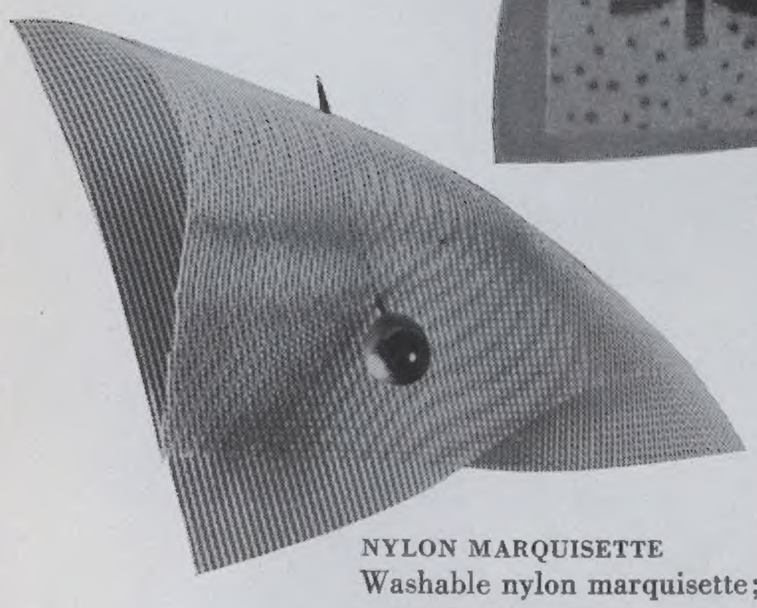
PRINTED VOILE
Pima cotton voile; crease-resistant and Sanforized. Green, pink, red, blue. 38½ inches. #2600; $.78½ yard. Delivery: immediate.
EVERFAST FABRICS, INC., 40 Worth St., N. Y. C.
CUTTERS: not listed

All prices quoted are wholesale.

SHEER *nylon, silk, linen*

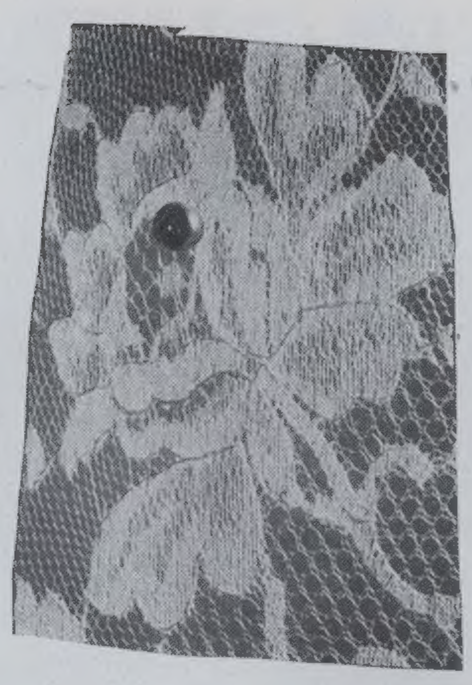
PRINTED NYLON TRICOT
15-denier tricot of Du Pont nylon.
Green, wine, navy blue, brown.
40 inches. #5005; $1.95 yard.
Delivery: immediate.
WM. WINKLER, 366 Fifth Avenue, N. Y. C.
CUTTERS: Not available yet.





NYLON MARQUISETTE
Washable nylon marquisette; permanently crisp. Light and kelly green, beige, others. 44/45 inches. #4110 "Nylosette"; $1.00 yard. Delivery: 3 to 4 weeks.
AMERICAN SILK MILLS (Amer-Mill Fabrics)
1400 Broadway, N. Y. C.
CUTTERS: Donald Dress, A. Goodman & Co., Jack Herzog, Dorian Liebert, Paul Parnes, Ann Sadowsky





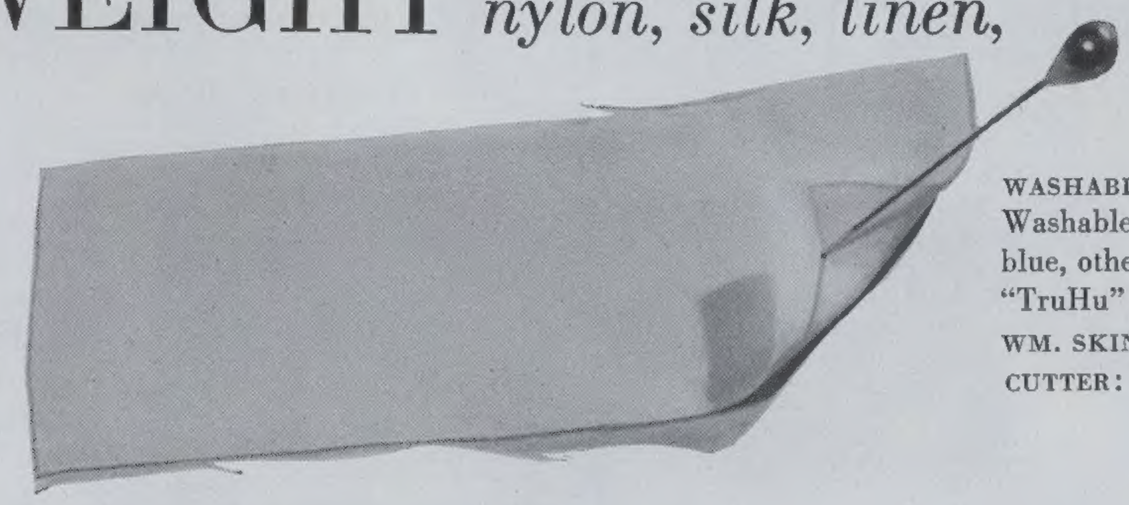
WHITE ON WHITE
Silk Chantilly lace. Dyed to order. 34/36 inches. #18480; no wholesale quoted. No over counter.
AMERICAN TEXTILE COMPANY
25 East 31st Street, N. Y. C.
CUTTERS: Janet Taylor



WAFFLE-WEAVE LINEN
Imported Irish linen with self-corded waffle weave. Wine only. 36 inches. #2716, $2.15 yard. Delivery: immediate.
ROBERT MC BRATNEY & CO.
121 Franklin Street, N. Y. C.
Over-the-counter only.

PRINTED CHIFFON
Paisley print silk chiffon. Red/blue, black/gold, lavender/green, fuchsia/blue. 41/42 inches. #119/2094; $2.25 yard.
Delivery: immediate.
HAFNER FABRICS CORP.
350 Fifth Avenue, N. Y. C.
CUTTERS: Mary Elizabeth Frocks, Inc.
House of Kunel
Matthews-Kadetsky Co.

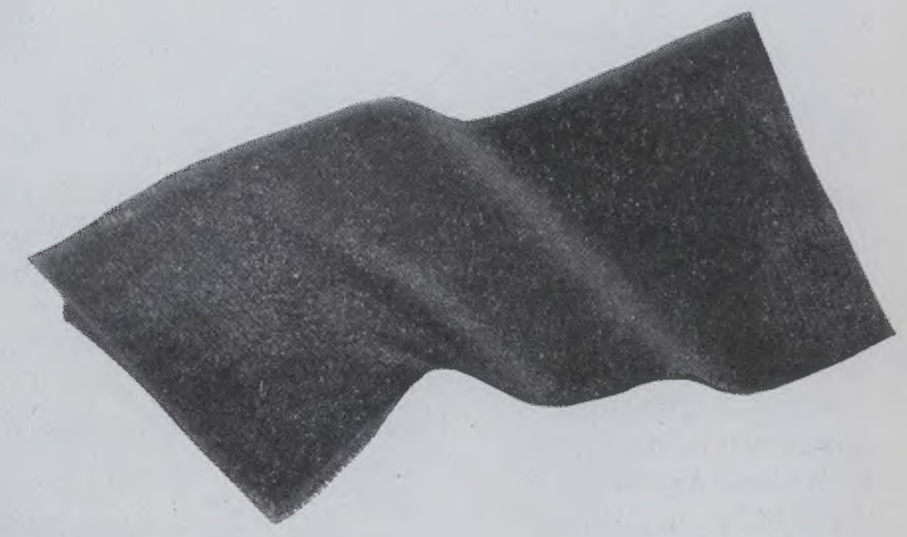
WAFER-WEIGHT *nylon, silk, linen, rayon*



WASHABLE SILK
Washable pure dye silk. Honey, pink, blue, others. 42 inches. Skinner "TruHu" #9285; $1.75 yard. Delivery: immediate.
WM. SKINNER & SONS, 1450 Broadway, N. Y. C.
CUTTER: David Crystal, Inc.



FIRM AND LIGHT
All rayon gabardine; 10½ to 11 ounce. Dyed to order. 57/58 inches. #370; $1.10 yard. Sold only to converters and wholesale jobbers.
MERRIMACK MFG. CO.
1450 Broadway, N. Y. C.
CUTTERS: Not placed yet



SUMMER VELVET
Washable nylon velvet. Aqua, gold, copen, black, others. 39½ inches. #"Nylovel"; $3.50 yard. Delivery: immediate.
MARTIN FABRICS CORP., 48 West 38th St., N. Y. C.
CUTTERS: Annis Originals, Inc., Catalina Bathing Suits, Ben Gershel & Co., Serbin, Inc., W. J. Schminke

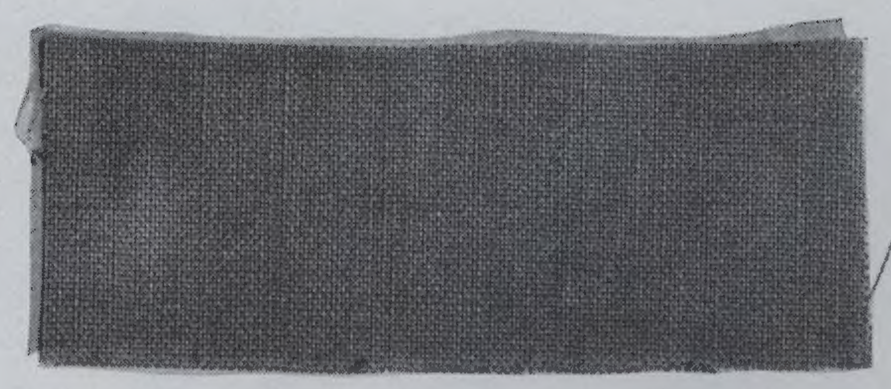


CHECKED JERSEY
Glen check rayon jersey. White/green, red/black, beige/aqua. 38/39 inches. #Glen Check 4313/502; $1.10 yard.
Delivery: 2 weeks
WM. HELLER, INC., 1071 Sixth Ave., N. Y. C.
CUTTER: Star-Maid Dresses, Inc.

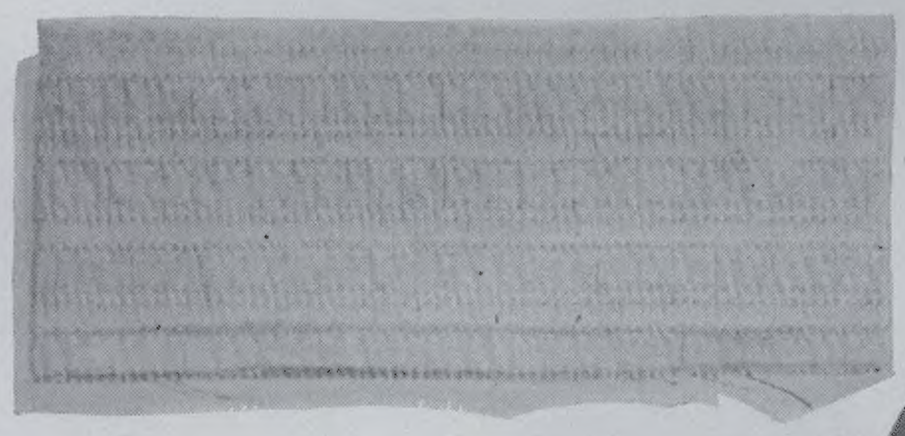


CREASE-RESISTANT LINEN
"Moygashel" linen. White, natural, navy blue, others. 36 inches. # Shanlin, $1.65 yard. Delivery: April.
HAMILTON ADAMS IMPORTS, LTD., 10 East 39th St., N. Y. C.
CUTTERS: David M. Goodstein, Inc., Horwitz & Duberman, Kane-Weil, Charles W. Nudelman, Inc., Clare Potter, Inc.

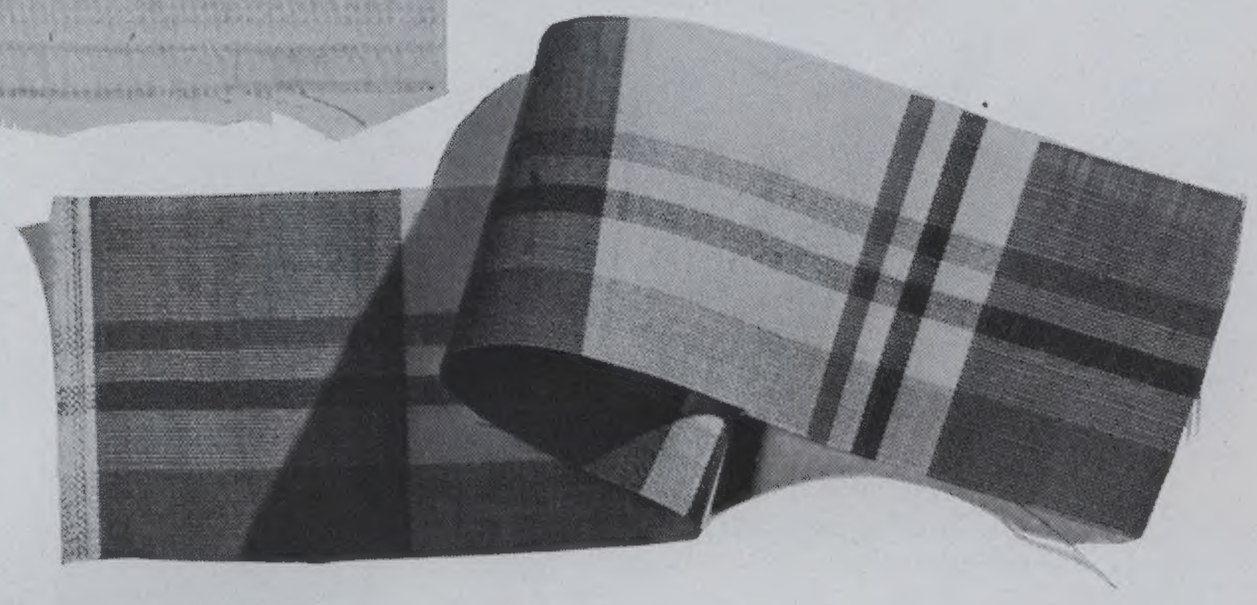
WAFER-WEIGHT *cottons*



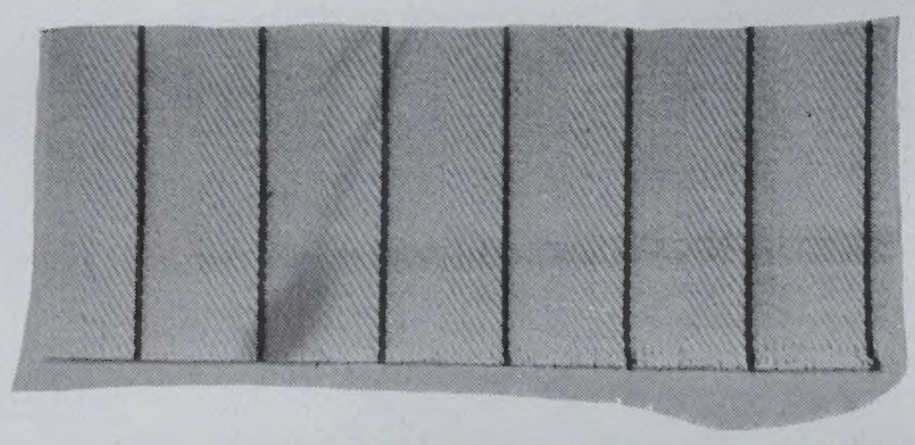
INDIAN HEAD: WIDE COLOUR SCOPE
"Sanforized" Indian Head with permanent finish. Jade, violet, mocha, others. 35/36 inches. "Indian Head"; $.47 yard. **Delivery: 10 days to 2 weeks.**
TEXTRON, INC.
350 Fifth Avenue, N. Y. C.
CUTTERS: Annis Originals, Inc., Arrowhead Playclothes Corp., Reid & Reid Sportswear, Inc., Shepherd Knitwear Co. Inc., Touraine Co., Inc.



PIQUÉ SEERSUCKER
Cotton piqué seersucker. French yellow, white, black, cambric. 36 inches. #4300B; no price quoted. Delivery: April/May.
AVONDALE MILLS
58 Worth Street, N. Y. C.
CUTTER: Townley Frocks, Inc.



SHEER GINGHAM
Rigmel Sanforized combec cotton gingham. Grey/yellow (#11103), black/rose/green (#11101), brown/green/black (#11102). 36 inches. $.60 yard. Delivery: May.
U. S. ROYAL FABRICS
(Product of U.S. RUBBER CO.)
40 Worth St., N. Y. C.
CUTTER: Jay-Day Dress Co.

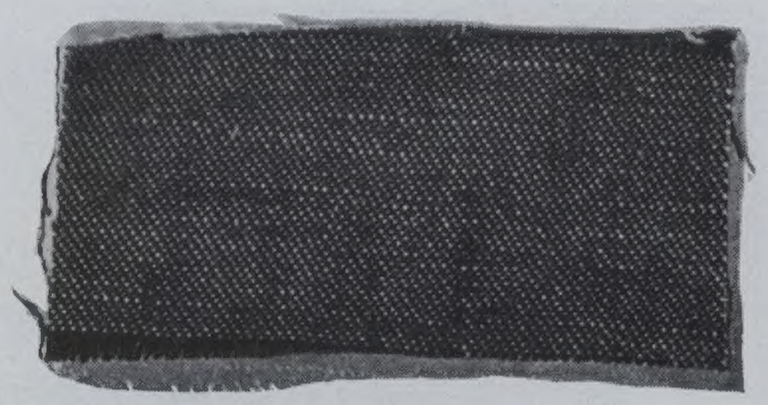


FINE TWILL
"Sanforized," mercerized cotton twill. Sunbleach, blush, smoke, azure with woven black thread stripe. 36 inches. #444 HB Twill. Not sold over counter.
WELLINGTON SEARS CO., INC.
65 Worth St., N. Y. C.
CUTTERS: Not placed yet.



LIGHT, BRIGHT CORDUROY
Fine cotton corduroy. Orange, lime, shrimp pink, others. 35/36 inches. #Cordurella—Quality Pinroy; $1.35 yard. Delivery: 10 days.
CROMPTON-RICHMOND CO., INC.,
1071 Sixth Ave., N. Y. C.
CUTTERS: Maurice Handler, Janice Milan, Inc., Nanina Swim Suits, Shepherd Knit-Wear Co., Inc., Townley Frocks, Inc.

DENIM: STURDY, LIGHT
"Sanforized" cotton denim. Orange, grey, pink, others. 36 inches. #Erwin Sport Denim; $.62 yard. Delivery: immediate.
ERWIN DENIM, 40 Worth St., N. Y. C.
CUTTERS: Coral, Inc., M. R. Fleischman, Halpern & Christenfeld, Inc., Koret of California, Rosalind Sportswear Co., Inc.



Additional resources for wafer weights

WOOLLENS

DRAKE AMERICA CORP.
20 East 50th Street
Worsted, #TN 39510-61

MIRON MILLS INC.
51 Madison Avenue
#2000-22 Satin Covert

COTTON

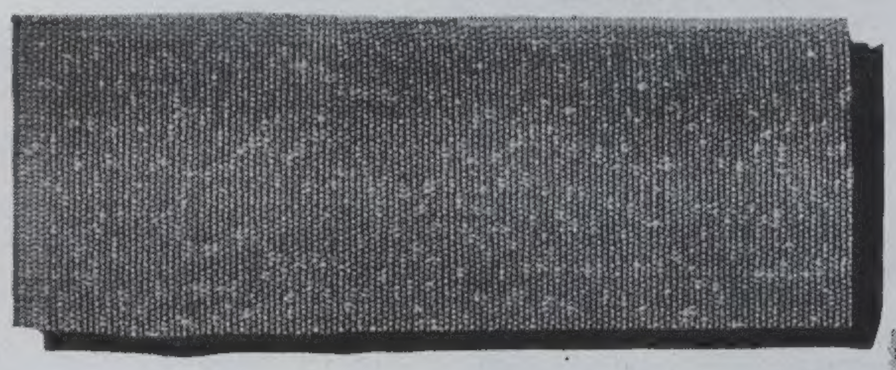
GALEY & LORD INC.
57 Worth Street
#286 Lumina Cotton; Lurex yarn

LINEN

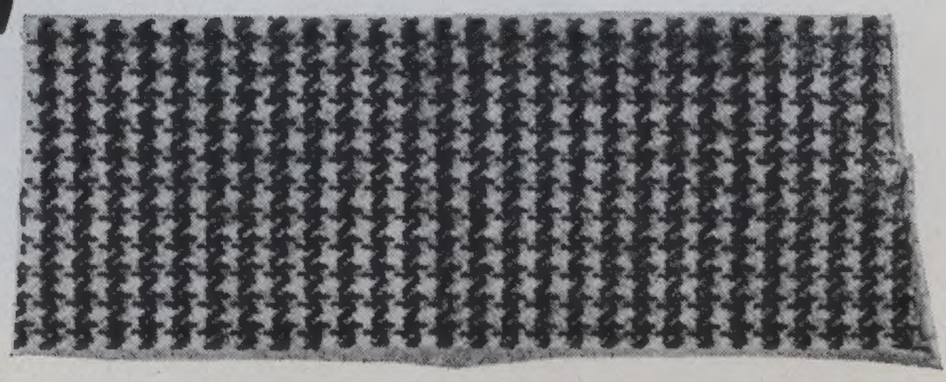
T. B. LEE CO. INC.
Tootal Linen
1441 Broadway
"Super Linen"

RAYON

WOMEN'S SPORTSWEAR DIV.
OF BURLINGTON MILLS CORP.
225 West 37th Street
Rayon Tissue Doeskin #16694



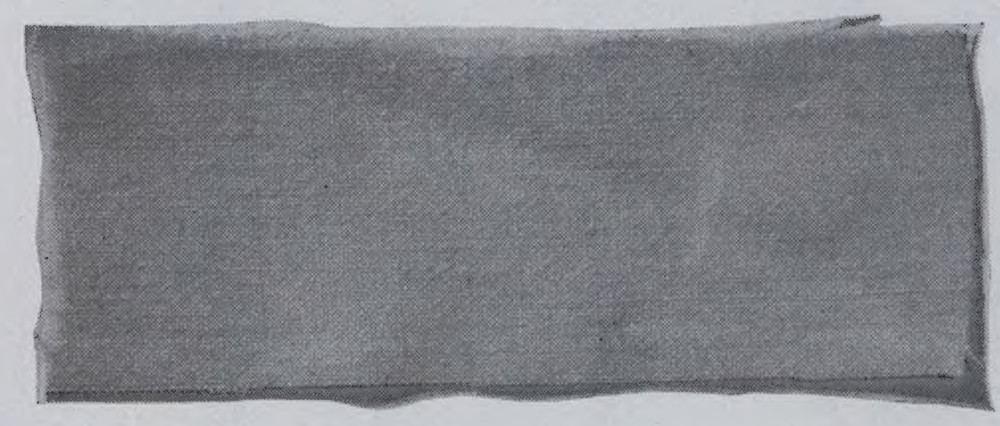
COTTON TWEED
All cotton; crease-resistant. Green, white, yellow, others. 35/36 inches. #8604 "Frost Sheer"; $.87½ yard. Delivery: immediate.
LONSDALE CO., 55 Worth St., N. Y. C.
Over the counter only.



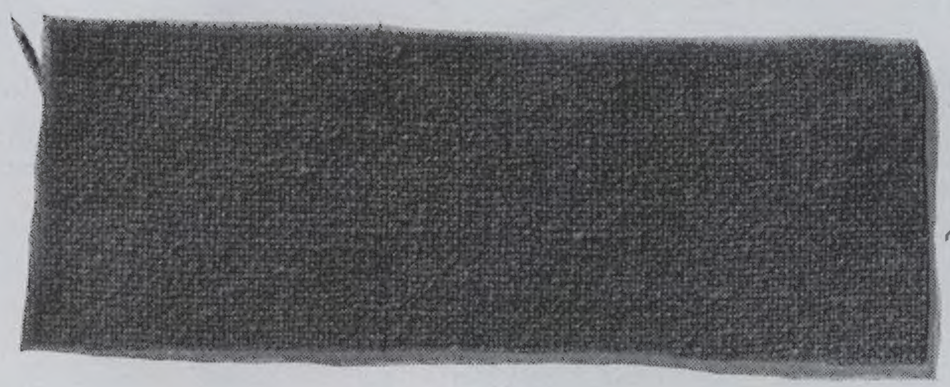
CHECKS: PIN-SIZE
100% wool worsted hound's-tooth check. Black, blue or brown with white. 57/58 inches. #6473; $4.10 yard. Delivery: immediate.
ANGLO FABRICS CO., INC., 357 Fourth Ave., N. Y. C.
CUTTERS: Mandelbaum Coats, Inc., Dan Millstein, Mike Schulman, Inc.

All prices quoted are wholesale.

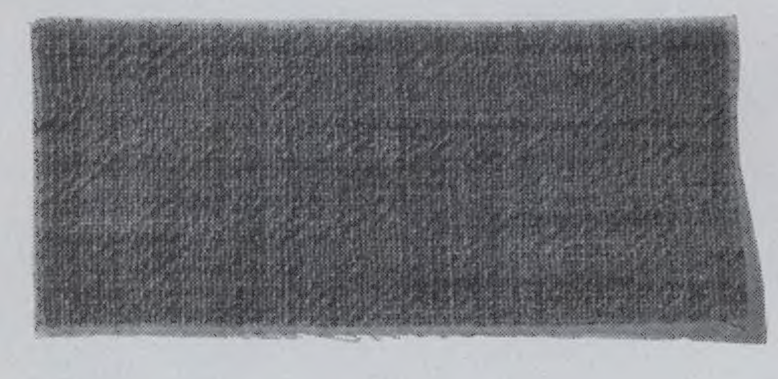
WAFER-WEIGHT *woollens*



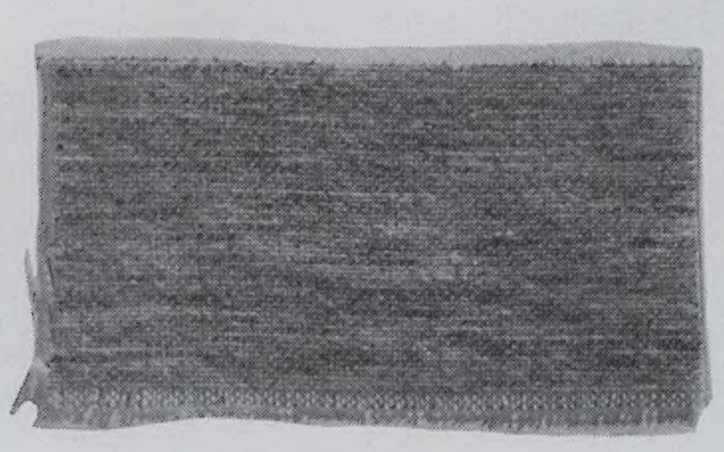
SHEER CHALLIS
Sheer (3½-ounce) worsted challis.
Seafoam green, white, pink, maize. 36 inches.
#Botany Challis; $1.65 yard. Delivery: 2 weeks.
BOTANY MILLS, INC., 16 West 46th St., N. Y. C.
No cutters listed.



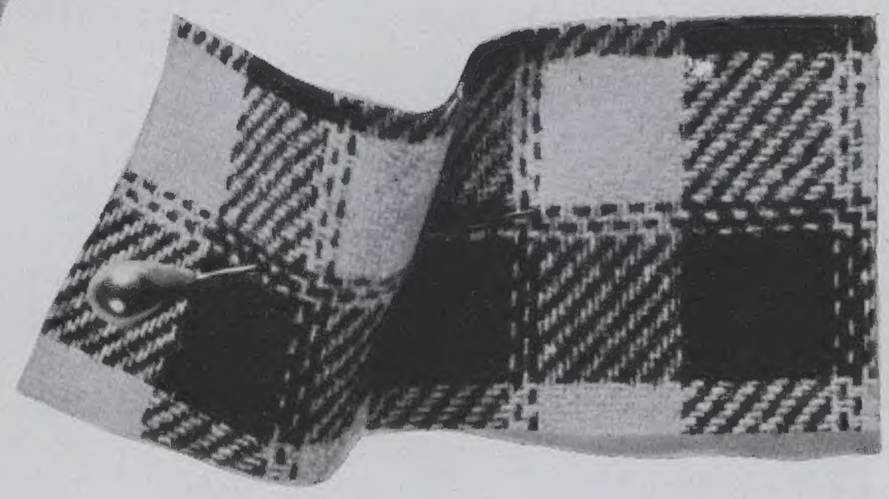
TISSUE-THIN WOOLLEN
7-ounce wool and worsted mixture. Green sprout, pink, natural, others. 56/58 inches.
#400; $2.15 yard. Delivery: immediate.
MILLIKEN WOOLENS, 240 Church St., N. Y. C.
CUTTERS: Cohen & Goshin, Diminuitives, Inc., Kane-Weil, Jerry Parnis, Inc.



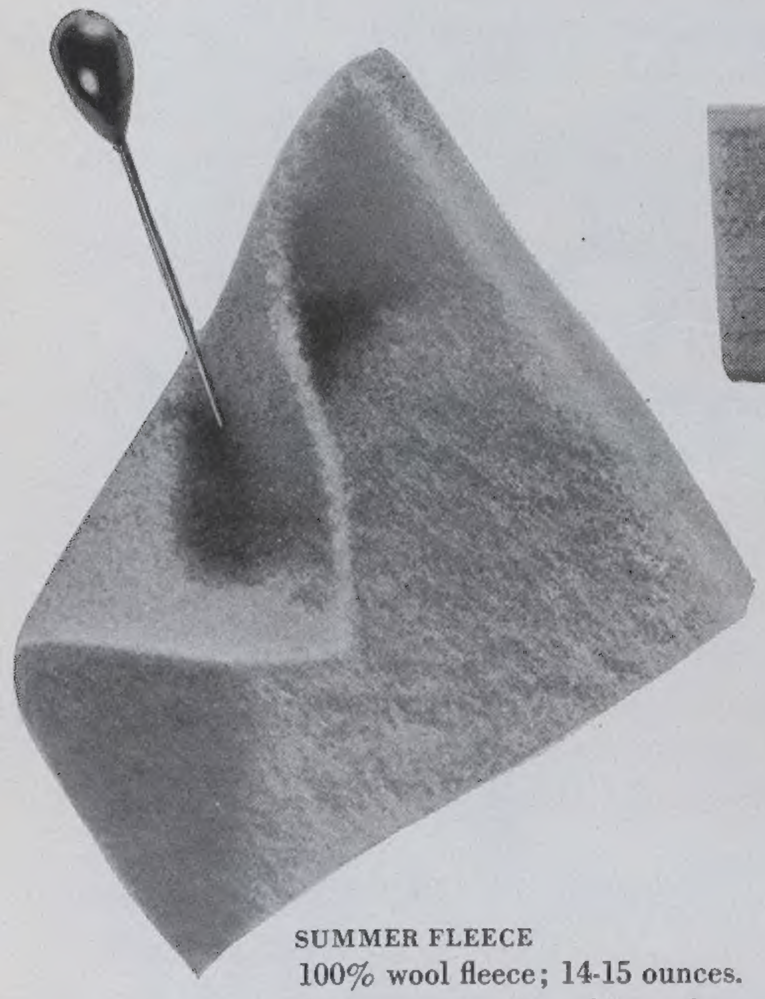
SHADOWED SHEER WOOL
Cross-dyed 100% virgin wool. Tones of green, aqua, rose, gold, others. 54 inches.
#2103-1 Porella Shadow Tones.
$3.97½ yard. Delivery: complete March 15.
FORSTMANN, INC.,
30 Rockefeller Plaza, N. Y. C.
CUTTERS: Herbert Sondheim, Inc., Trigere.



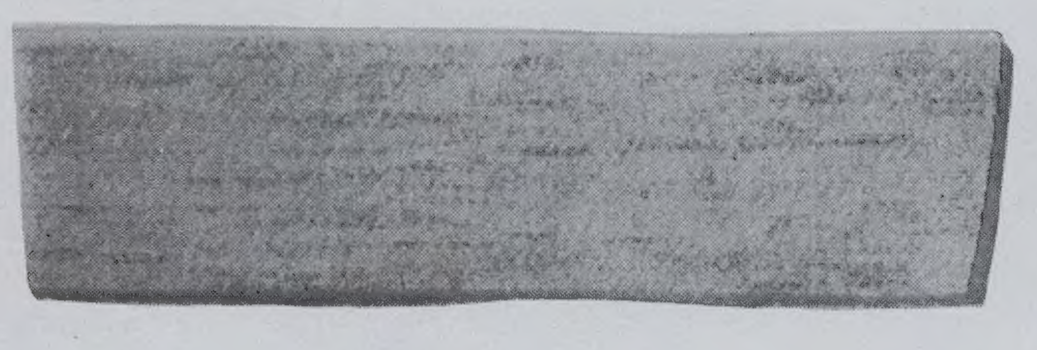
SHEER SUMMER WOOL
Seven-ounce Kasha-type summer worsted. Black/white, also cross-dye pastels with black. 54 inches.
#2596 "Masque"; $2.25 yard.
Delivery: immediate.
A. D. JUILLIARD & CO., INC.
40 West 40th St., N. Y. C.
CUTTER: Herbert Sondheim, Inc.



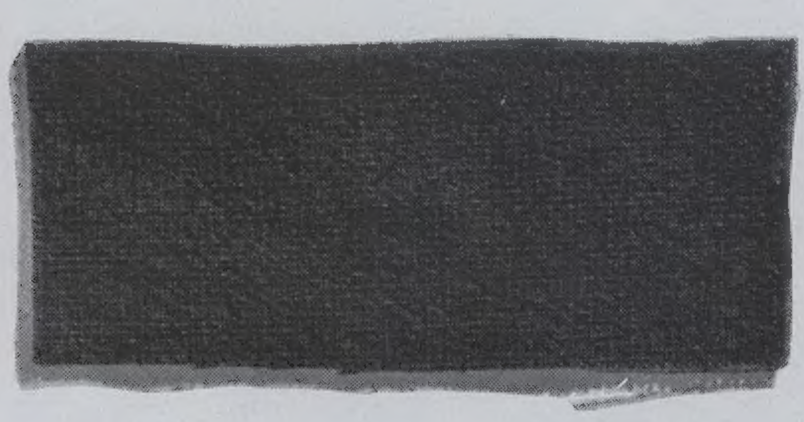
LIGHT LITTLE CHECK
Checked "Cerene" 100% wool. Navy/white, brown/white. 54/56 inches. #819-492 Classic Check; $3.35 yard. Delivery: current.
CEREY WOOLENS, INC.,
51 Madison Ave., N. Y. C.
CUTTER: M. Sloat.



SUMMER FLEECE
100% wool fleece; 14-15 ounces.
Citrus, spray mist, white, others.
54 inches. #3880 "Regnaire"; $6.00 yard, approx. Delivery: 2 weeks.
S. STROOCK & CO.
404 Fifth Ave., N. Y. C.
CUTTERS: Loeb & Hoch, Inc., Philip Mangone Co., Dan Millstein, Inc., Townley Frocks, Inc., Victoria Juniors.



SOFT AND LIGHT
Kasha-like all wool. Natural, pink, gold, red. 58 inches. #369;
$3.00 yard. Delivery: 3 to 4 weeks.
SOMMERSVILLE MFG. CO., 450 Seventh Ave., N. Y. C.
CUTTER: A. H. Binder.



WISP-WEIGHT WOOLLEN
100% wool and worsted mixture. Pink, red, yellow, grey, navy blue, others. 54 inches.
#7354-4383; $2.75 yard. Delivery: 2 to 3 weeks.
HOCKANUM SHEER WOOL & WORSTED DRESS FABRIC
350 Fifth Avenue, N.Y.C.
CUTTERS: Diminuitives, Inc., Larry Aldrich, Inc., Irving Grabois.



SUMMER JERSEY
"Sag-No-Mor" 100% worsted wool jersey. White, violet, pink, aqua, others. 52 and 54 inches.
#175 "Lainelle"; $1.75 yard. Delivery: 2 weeks.
I. A. WYNER & CO., INC., 1441 Broadway, N. Y. C.
CUTTERS: Adler & Adler, David M. Goodstein, Mutual Rosenbloom Co., Style Trades, Sportwhirl.

All prices quoted are wholesale.

To sell fashion, quote

VOGUE

Use these quotations in advertising and/or on your window or departmental cards.

YOUR RELEASE DATE: MARCH 16TH

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 16" x 20" unmounted display sheets b. on 12" x 15" mounted display sheets c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (3/15)

VOGUE SAYS: *"Separates are a wonderful way-of-wardrobe life"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"You'll see separates every hour of the day"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"A good blouse should be an asset to your suit"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"White shirting shirt—mainstay for suits"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Definite dark silk print—compliment for women"* *a* ☐ *b* ☐

VOGUE SAYS: *"New prints—strong; sweet"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Fresh dress formula—silk organdie, shirtwaist-shaped"* *a* ☐ *b* ☐

VOGUE SAYS: *"Silk Shantung—lingerie news"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Tawny-toned shoe—colour complement"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Wear colour confidently"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"New-season fashions are awash with colour"* *a* ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Perfume—economical extravagance"* *b* ☐ *c* ☐

NAME_____

STORE NAME_____

ADDRESS_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell the fashion of fabrics

PRINTS

VOGUE SAYS: "Print in the news—rich, deep, geometric"
VOGUE SAYS: "New all-day print—brown-on-brown"
VOGUE SAYS: "Handsome, simple print—inky silk surah stamped in black"
VOGUE SAYS: "New, strong print—tweed design"
VOGUE SAYS: "Late-day/evening print—gardens of design"

TRANSPARENCIES

VOGUE SAYS: Checked silk organdie—fair as clover"
VOGUE SAYS: "Silk organdie—the young drift"
VOGUE SAYS: "News—silk organdie for the light of day"
VOGUE SAYS: "Choose butterfly colours in silk organdie"

To sell separates/blouses

SEPARATES

VOGUE SAYS: "Separates—*the* wardrobe way this spring"
VOGUE SAYS: "News—the bare-armed look of separates"
VOGUE SAYS: "Current separates have a good straight line"
VOGUE SAYS: "Separates equal fashion à la carte"
VOGUE SAYS: "Wear separates now—all summer"
VOGUE SAYS: "City-country choice—jersey separates"
VOGUE SAYS: "Evening news—knitted sweater, day-length silk skirt"
VOGUE SAYS: "Cleverly-shaped halter—for evenings; for beach life"
VOGUE SAYS: "Evening/beach thought—silk Shantung top"
VOGUE SAYS: "Classic choice—grey flannel skirt, white cotton shirt"

BLOUSES

VOGUE SAYS: "Organdie shirt—suit find"
VOGUE SAYS: "Delicate-air find—a cloud of white nylon"
VOGUE SAYS: "Minutely-detailed batiste—many-purpose blouse"
VOGUE SAYS: "Sleeveless black linen blouse—now through summer"
VOGUE SAYS: "Rayon crash blouse—friend to tweeds"
VOGUE SAYS: "Current blouse fashion—little, sleeveless, big-collared"
VOGUE SAYS: "White-on-white batiste shirt—new pleasure for suits"

To sell lingerie

VOGUE SAYS: "Silk Shantung lingerie—cool, shadow-proof, wonderful"
VOGUE SAYS: "Silk Shantung lingerie launders nicely, tailors firmly"
VOGUE SAYS: "News—silk Shantung in a straight-line nightgown"
VOGUE SAYS: "Lingerie news—new-shape nightgown in silk Shantung"

To sell shoes

VOGUE SAYS: "Wear stripling shoes for dancing, dinner"
VOGUE SAYS: "V-throated opera pump for afternoons"
VOGUE SAYS: "Navy-blue calfskin—city-country walking shoe"
VOGUE SAYS: "Red calfskin pump—sound wardrobe formula"

To sell women's fashions via colour/detail

VOGUE SAYS: "Wear a vivid print, gay and strong—yet delicate"
VOGUE SAYS: "Raspberry-ice tone—as becoming as a woman's lipstick"
VOGUE SAYS: "Strong colour, definitely patterned—women's fashion ally"
VOGUE SAYS: "Curved collar makes the most of a V-neckline"
VOGUE SAYS: "Dress theme for women—slender with long-line, over-skirt drapery"
VOGUE SAYS: "Well-balanced afternoon dress—silk surah, two-coloured"
VOGUE SAYS: "Pale spring-and-summer print—good fashion idea for women"
VOGUE SAYS: "A hat in clear, strong colours—inordinately becoming"



Made-to-Order Original

suit of creamy gray flannel newly narrow—
with its own spring-printed tie silk blouse and ascot

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA



THE GRENADIER

COLLAR . . . $25

BRACELET . . . $20

EARRINGS . . . $10
PLUS FED. TAX

FROM THE

JACQUES FATH EXCLUSIVE COLLECTION BY Marvella SIMULATED PEARLS

RANGING FROM $5 TO $50.

AT ALL FINE STORES.

DESIGN PAT. PEND.

COAT.
A JACQUES FATH
AMERICAN



"As the earth bringeth forth her bud"

...white-dotted navy or gunmetal silk surah

lavishly collar'd and cuff'd with white organdie.

For immediate wear, $145.

Henri Bendel

10 WEST 57
NEW YORK 19 N Y

Winged Mercury—Gold plated ear clips with simulated pearl. $10.



Cyclamen Blossom—Brooch and earrings with rhinestones and simulated pearls. Brooch, $13. Earrings, $10.



Cascade—Rhinestones and simulated pearls in rhodium. $20.



Golden Twist—Gold plated earrings with simulated pearls. About $5.



Lend an ear for Beauty...lend it for the elegance of beautiful new ear-jewels designed with the Parisian flair which distinguishes all Marcel Boucher creations. His name on every piece is the mark of his imaginative originality and impeccable craftsmanship.

marcel Boucher

At better stores everywhere; for name of store nearest you, write Marcel Boucher et Cie, 347 Fifth Ave., New York

All prices plus Federal tax. **Design patents pending U.S.Pat.Off.**

Vogue
March 15th, 1950

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 115, No. 5
Whole No. 1845

MONTE-SANO'S SILKEN COAT: crackling news for the late hours. Beautiful: the portrait-frame shawl, the widely peplummed hips, the skirt underneath straight as a bee-line. Dress-like handling of silk-and-wool Manhattan cloth in black or navy, sizes 10 to 16, 235.00. Coat Collections, Fifth Floor, New York.



CRONER

SAKS FIFTH AVENUE

NEW YORK · CHICAGO · BEVERLY HILLS · DETROIT · PITTSBURGH



1950 LINCOLN COSMOPOLITAN SPORT SEDAN



HEADLIGHTS

HUDSON'S LEADER IN FASHION

DETROIT LEADER IN INDUSTRY

ON THE NEW SPRING COLLECTIONS AT HUDSON'S



Opposite page—Howard Greer's news in blues . . . dress-up cocktail . . . dress-down dinner frock. Navy crepe with capelet and back drape . . . artful flattery in white lace appliqué. Sizes 12-16 198.00

Left—David Crystal's two-piece bloused and belted imported pure silk shantung—hand woven contrasting colored geometric pattern. Ours alone in Detroit. Sizes 10-16 French blue, grey, and navy 49.95

RICHARD AVEDON

bare
essentials
in
patent





Foot Delight
SHOES

MOST STYLES $12.95 AND $14.95



Fashion likes you in
next to nothing . . . and prefers
that to be of patent.
In what an elegant manner does
Foot Delight give you
the merest charming outline . . .
lets you fill in the rest!

For name of nearest store selling Foot Delight Shoes
write Foot Delight Shoe Corp., Beverly, Mass.

I shop the town for my hats
my dresses
my accessories



but never my face powder

because that must be made-to-order

. . . exclusively for me . . . to match my very
own skintone . . . to add the tints it may
lack . . . to make the most of my beauty.
It's thrilling to watch the
Charles of the Ritz consultant create my
very own face powder right before my eyes.

Charles of the Ritz

Natural Blonde. For wheat tones, pale browns, travel tan.

Sunglo. For daffodil yellows, champagne, golden beige.

Strawberry Blonde. For the pink and rose family.

for Spring... the Light

Fair, fresh, feminine . . . that's the color sequence for spring. And Cannon takes its cue . . . creates a new wardrobe of Cannon Nylons designed to add delicacy with dash. A shade, a denier to echo every fashionable, sun-lit fabric!

As always, you'll find each misty pair of Cannon Nylons a miracle of fit and flattery. Full-fashioned. In proportioned lengths. Made with Hi-Twist yarn that won't tolerate the tiniest wrinkle.

So seductively lovely that you'll want, more than ever—*not just nylons, but a wardrobe of Cannon Nylons!*

SHOES BY CAPEZIO

Ash Blonde. For grey-greens, golden sand, airy violet.

Dark Whisper. For black linens, taffetas, transparent blacks.

Sheer Madness. For aquas, pastels, lilac tones.

Smoke Ring. For the spring greys, muted blues.

Touch with Cannon Nylons

CANNON SHEETS...TOWELS...STOCKINGS...BLANKETS...BEDSPREADS ★ CANNON MILLS, INC., 70 WORTH ST., NEW YORK, N.Y. TRADE MARK CANNON COPR. 1950, CANNON MILLS, INC.

Selected by Molyneux

Lonsdale's Fabulous "Blazing Checks"

in McMullen's exclusive "Convertible".

Photo by Alan Fontaine

Dorothy Cox, *of McMullen, selected Lonsdale's lovely, colorfast, fine combed cotton to design for you a four-piece play-suit of such ingenious beauty that Capt. Molyneux, famous French couturier and perfumer, carried it off to exhibit in Europe. In prominent collections season after season, the loveliest cottons proudly carry the Lonsdale label ... recognized symbol of style leadership since 1808.*

© LONSDALE COMPANY, 55 Worth Street, New York 13, N. Y.

1808 Lonsdale
AMERICA'S FINEST FABRICS



"Golden Laurel" . . .

filigree laurel leaves of

Trifanium entwined into a

golden vine to bring beauty

to your Springtime suits

or dresses.

Necklace $7.50, Bracelet $5.00,
Earrings $3.00. Plus Tax.

design patent pending

A SILVER ANNIVERSARY FEATURE Celebrating Twenty-Five Years—

In the foreground of Fashion

Jewels by
TRIFARI
Not authentic unless stamped on the back with the name Trifari

QUALITY
STYLE
CRAFTSMANSHIP

FORSTMANN
100% VIRGIN WOOL

Look for this label... it identifies
the finest woolens in the world



FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

©

H.P. WASSON

& Company

INDIANAPOLIS · IND.



Initiating its own fashion this spring, Fred A. Block's significant ensemble. Pocket clusters staccato a deep sleeved jacket... important addendum to the gently fluid dress. In Julius N. Werk's Extra Dry Sheer. 89.95

Fred A. Block

Hat by Sally Victo

Sperry
Craftsmen | Jewelers

"Regency" . . . golden-tailored by Sperry. The necklace, about **$6**; bracelet, about **$4**; earrings, about **$4**. All plus tax.
at America's finest department stores, shops and jewelers. Sperry Mfg. Co., Providence, Rhode Island

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

HATTIE CARNEGIE ECHOES THE TUBULAR LOOK OF THE TWENTIES WITH A NEWLY ROUNDED LOOK. IN SOFTLY SCALLOPED IMPORTED LACE.
TONI FRISSELL





Dexdale

There is nothing finer

Gunther Jaeckel
presents the
Adrian
collection for
Spring ...



10 EAST FIFTY-SEVENTH • NEW YORK



sheer sheer sure sure **tonic** for spring!

Jantzen magical nylonized elasticized contour crepe!

Jantzen

a wonderful foundation

we're always looking over the shoulders of science at work to give you the advantages of all the marvelous advances in the development of control fabrics... and that's why we can give you these dainty, pretty, very persuasive new Jantzen girdles and panty-girdles in time for spring! They're in the lightest elastic-powered nylon web with nylon taffeta panels and light Talon fasteners...and you'll find them in pink as well as white...girdle 7.50, panty-girdle with Jantzen-exclusive tabs for holding Kleenex tissues 8.50...at most stores.

JANTZEN FOUNDATIONS • EMPIRE STATE BUILDING, NEW YORK



for
fashion
firsts
by
the
first
names
in
fashion

Irene's french shops

• PAULINE TRIGÈRE • MAXIMILIAN • SOPHIE • VINCENT MONTE SANO •
IRENE • ADRIAN • HATTIE CARNEGIE • CHRISTIAN DIOR • MAURICE RENTNER • NETTIE ROSENSTEIN





BOSTON

Irene's angelic evening gown after a man's heart.
The exquisitely simple, simply exquisite white chiffon with
delicate floral tracery. Winged stole and new
flirting hemline flow to the floor.





Photographed in Paris Theatre by Palumbo

Peck and Peck

Flash from Paris: "The silky black coat!" And Peck and Peck presents a timely interpretation in crisp rayon faille, buttoned low enough to be worn as a dress too, if you like. In black only, with a detachable white pique collar, sizes 10 to 16, 69.95

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE • ATLANTA

BY APPOINTMENT
PERFUMERS TO
H. M. QUEEN MARY.

YARDLEY, LONDON

Every day...
let the fragrance
of Lavender be yours



Live in Lavender, and know the joy, the lighthearted assurance, this delicate fragrance brings throughout the day. Begin with Lavender Soap, so richly scented that its fragrance never fades, and with its quick, creamy lather that gives your complexion beneficent care. Add a fragrant, smoothing film of Lavender Dusting Powder. Then, and most important, use Yardley English Lavender to spread delight. Use it generously, make it a part of you.





No other soap in all the world is like Yardley English Lavender Soap. Made according to a unique, traditional formula, it's generously and skillfully perfumed so that it never loses its fragrance. Because its creamy lather comes freely, you use less of it, and it lathers down to the last tiniest sliver. It's double-wrapped to treasure the fragrance.

YARDLEY

English Lavender

Yardley English Lavender, from $1.75, plus tax

Dusting Powder, $1.50, plus tax

Yardley English Lavender Soap, $1.35 (box of three)

Bath size, 75c a tablet

Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N. Y. C.

VEILED ILLUSION

Just as a fine veil flatters your face, so does the "Veiled Illusion" of Berkshire's exclusive Nylace stockings beautify your legs with a subtle, dull flattery . . . and they cannot run! Color illustrated is *Faint Accent.*





Hat by Sally Victor
Shoes by Capezio

sheer, sheer

Berkshire

Nylace Stockings

by the world's largest manufacturer of full-fashioned stockings.

Nylace Reg. U. S. Pat. Off. © 1950, Berkshire Knitting Mills



Christian Dior-New York uses a new Onondaga Sheer in this, his slimmest silhouette,
with a softly rounded look. Enka Rayon was specified by Onondaga for this special sheer exclusive with Dior.
Henri Bendel, New York; Julius Garfinckel, Washington; The Gidding Co., Cincinnati; The Fashion, Houston.

Enka Rayon *American Enka Corporation, 206 Madison Avenue, New York 16. N.Y.*

What makes a fashion a good companion?

Resilience...bounce...endurance...ability to shrug off crushing and mussing. That's what makes a fashion a good performer, a good lounger, a good traveler. UNIDURE-processing for wrinkle-resistance adds this permanent vitality to spun rayons...gives them a special ability to absorb shocks of daily wear...makes wrinkles vanish overnight. Look for the UNIDURE tag on dresses, blouses, yard goods, men's and women's suits and sportswear.

THE UNITED PIECE DYE WORKS

132 Madison Avenue, N. Y. 16 • Lodi, N. J. • Los Angeles, Calif.



SEEING IS BELIEVING!

This test jacket shows the performance difference of a spun rayon suiting, with and without Unidure-processing, after two summer seasons of wear in New York City. Compare the drooping, wilted lapel, and corrugated sleeve of the untreated half with the crisp freshness of the Unidure-processed side.



if it's tagged

UNIDURE®

it's permanently wrinkle-resistant for the life of the garment

Hat by Mr. John

Other United Finishes: UNIFAST—vat-dyed, guaranteed washable, shrink-proof, sunfast, perspiration-resistant, wrinkle-resistant; AIRFAST—guaranteed against gas fading; DURASEC—durable water-repellent; UNISEC—durable water-repellent plus permanent wrinkle-resistant.



Billowy white imported organdy over rayon taffeta slips. Pink primroses with green tendrils embroidered on Big Sister's dress . . . Portrait collar and waistband of exquisite Swiss eyelet embroidery for the Little One. Both detailed with delicate French Val lace. At left, sizes 1 to 3, $19.95—3 to 6x; $22.95—7 to 12, $25.95. At right, sizes 1 to 3, $14.95—3 to 6x, $16.95—7 to 12, $19.95.

At better stores or write, **Celeste**, Dept. V-1, 1350 Broadway, N.Y.C.

CEIL CHAPMAN



THE DAYTON OVAL ROOM ®
MINNEAPOLIS

Blumenfeld

Jana

your first thought for the last word in Handbags



THE BOSTON BAG RETURNS

The *Boston Bag returns to high favor... becomes the most celebrated fashion news of the year! This wonderfully constructed Jana original of finest smooth-grained leather... of capacious size and leather lining... is $13.50. There's a super-size, too... could be an over-nighter!... for $18.50. And a Junior Boston for about $10.95.

JANA HANDBAGS INC., 232 MADISON AVENUE, NEW YORK 16, N. Y.

*DESIGN PATENTED

no wonder fashion in half-size means...

Herbert Levy



For you . . . now and thru the Summer . . . a pair of sunny fashions tinted to the season, delicately etched with lace. Of linen-like rayon that's crease resistant in Navy, Rose, Aqua, Powder Blue, Toast and Sand. At the best store in your town. Both in sizes 12½ to 26½ . Both $25

HERBERT LEVY • 237 SOUTH MARKET STREET • CHICAGO 6, ILLINOIS

DUPLIQUETTES*



Gay, light-hearted, starry-eyed . . . portrays
the feeling that's yours in *Dupliquettes,* the
original marginal frame heel stocking that makes
every ankle-glance one of open admiration.



Shadow sheer, 15 denier,
51 gauge Spurgeon-ized Vintage nylon.
So right with any costume . . . on any
occasion. In spring colors you'll want.
$1.95 at important stores 'most everywhere. Or write:

Spurgeon HOSIERY CORPORATION
100 Berkley Street, Philadelphia 44, Pa.

"The stocking in the little purple box."
*U. S. Design Patents 151732-3

light-hearted NAVY BLUE

by Jacqueline

designed by WOHL











Stripling shoes in Navy Blues are Spring fashion news. Jacqueline curves an instep... lattices a vamp... encircles your ankles in slim, fragile new lines. Beautifully detailed of soft, luxurious calfskin with custom fit and elegant touches... very unusual at these prices. **7.95 to 9.95**

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

DRESSES BY LARRY ALDRICH

GAY TISSUE CRINKLE, wonderful on its own account, still more wonderful in the clever hands of Pierrot's designer, Sophie Wagner—who was inspired by it to create this dress of arrestingly beautiful simplicity. The Reeves-Erenmade cotton fabric is permanently crinkled, pre-shrunk, washable and needs no ironing. In guaranteed fast multi-colors—with violet, luggage, green or coral predominating. Sizes 10-20, about $25. Available in New York at Saks Fifth Avenue and at other fine stores throughout the country. For name of store nearest you write to Reeves Brothers, Inc., 54 Worth Street, New York 13, N. Y.



IT'S A *Reeves*
ERENMADE
FABRIC

a PIERROT *exclusive*
designed by Sofie Wagner

Miss Dior · Diorama

Parfums Christian Dior

Distributed by Christian Dior Perfumes Corporation — New York

Ben Reig dress by Omar Kiam
Shoes by Evins

but of course, it's a

*picturesque**

season!

Ankles are slimmer, lovelier in

PICTURESQUE* nylons

with the original "picture frame"* heel.†

World's most enchanting stockings...

from any viewpoint.

At leading stores everywhere, or write SANSON HOSIERY MILLS, INC., Sales Office, Empire State Building, New York 1, N.Y.

*Trademarks
†Patented, U. S. Pat. Nos. D151732, D151733

Loveliness
MULTIPLIED BY TWO

Faerie
FINE KNIT UNDERTHINGS

with that handmade look

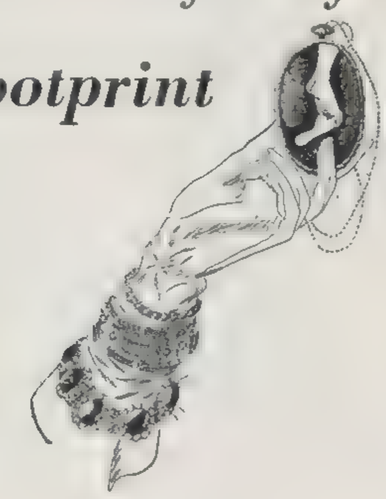
Styles 0948 and 0936 in
luxurious Rayon tricot

Fairy Silk Mills, Inc., Shillington, Pa. • New York Office & Showrooms • 385 Fifth Avenue



Fashion & fit... from heel to toe

If you treasure your feet yet desire
the priceless quality of good fashion...
you will love the delicate styling
and utter comfort of Matrix shoes...
"your footprint in leather!"*





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MATRIX SHOES



MARCIA

Matrix Shoes are priced $17.95 and $18.95

**Reg. U. S. Pat. Off., E. P. Reed & Co., Rochester 3, N. Y.*

American beauties of 1950



JANE WYATT, charming actress featured in the Samuel Goldwyn production "Our Very Own"



JONE PEDERSON, beautiful LIFE magazine cover girl.



LISA FONSSAGRIVES, rated top fashion model by TIME.



MRS. FRANK SPRECKELS, noted San Francisco socialite.

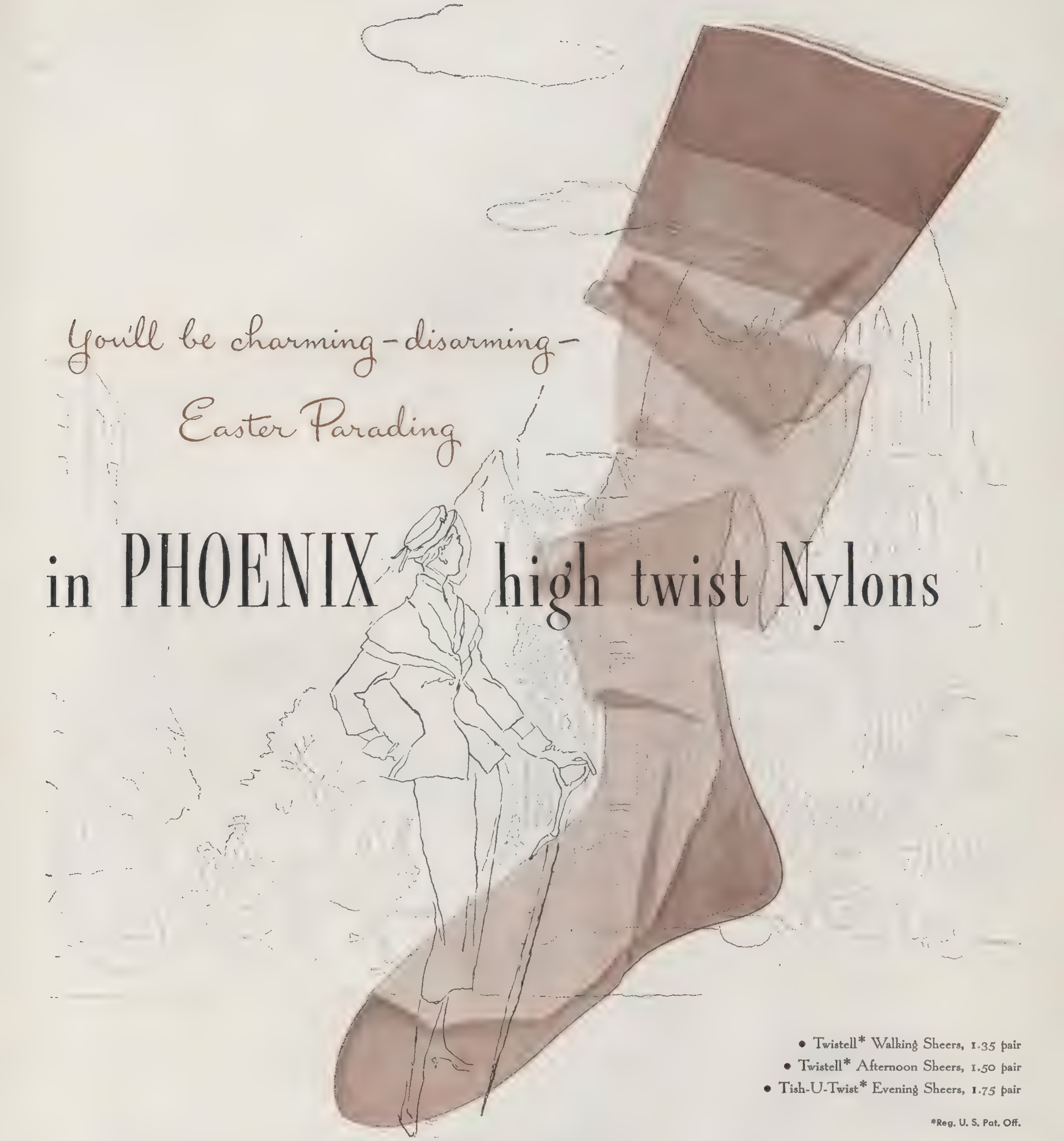
Lady Alice designs for women who know fashion! Four American beauties are photographed wearing four superlative Lady Alice styles in today's newest fabrics— Pukkersheer and permanent finish organdy. Sizes 10 to 20.

$8.95

Lady Alice

STITCHED AND STYLED IN CALIFORNIA

ALICE OF CALIFORNIA • 75 FREMONT STREET • SAN FRANCISCO 5, CAL.



• Twistell* Walking Sheers, 1.35 pair
• Twistell* Afternoon Sheers, 1.50 pair
• Tish-U-Twist* Evening Sheers, 1.75 pair

*Reg. U. S. Pat. Off.

You'll be showing your legs this Easter... *do show them off* in Phoenix High Twist Nylons. So contouring, so clinging, so beautifully, beautifully dull. High twist so they seem sheerer than sheer... so they give you more snag resistance, more resiliency, more warmth of color. You'll see the difference, you'll feel the difference... in flattery, in fit, in wear. Phoenix Hosiery Company, Milwaukee 1, Wisconsin.

Choose Phoenix High Twist Nylons at your favorite store. They're custom-fit proportioned to fit just you.

IN THE NEW PHOENIX AMERICAN FLOWER SHOW COLORS



just an
outline
a shadow
a brand new shape
our own Nut Shells
wonderful looking
shoes

Palter DeLiso

the mark of couturier shoes

FRONT VIEW • BACK VIEW • ANY VIEW • *NARROWS* WAIST • *NARROWS* HIPS • *NARROWS* THIGHS

AS NO OTHER GIRDLE DESIGN CAN!

Toss



Shown: Sheer, gossamer powernet and elasticized satin. Slip-on style in 14 and 16 inch lengths. White only. $10.

Narroline comes in girdle or pantie style; Hi-Top or regular waistline; two lengths; white or blush. Choice of satin, elasticized satin or Nylon combined with leno or powernet. All except model illustrated have Talon.

$10 $11 $12.50 $15

AT GOOD STORES AND SHOPS EVERYWHERE OR WRITE

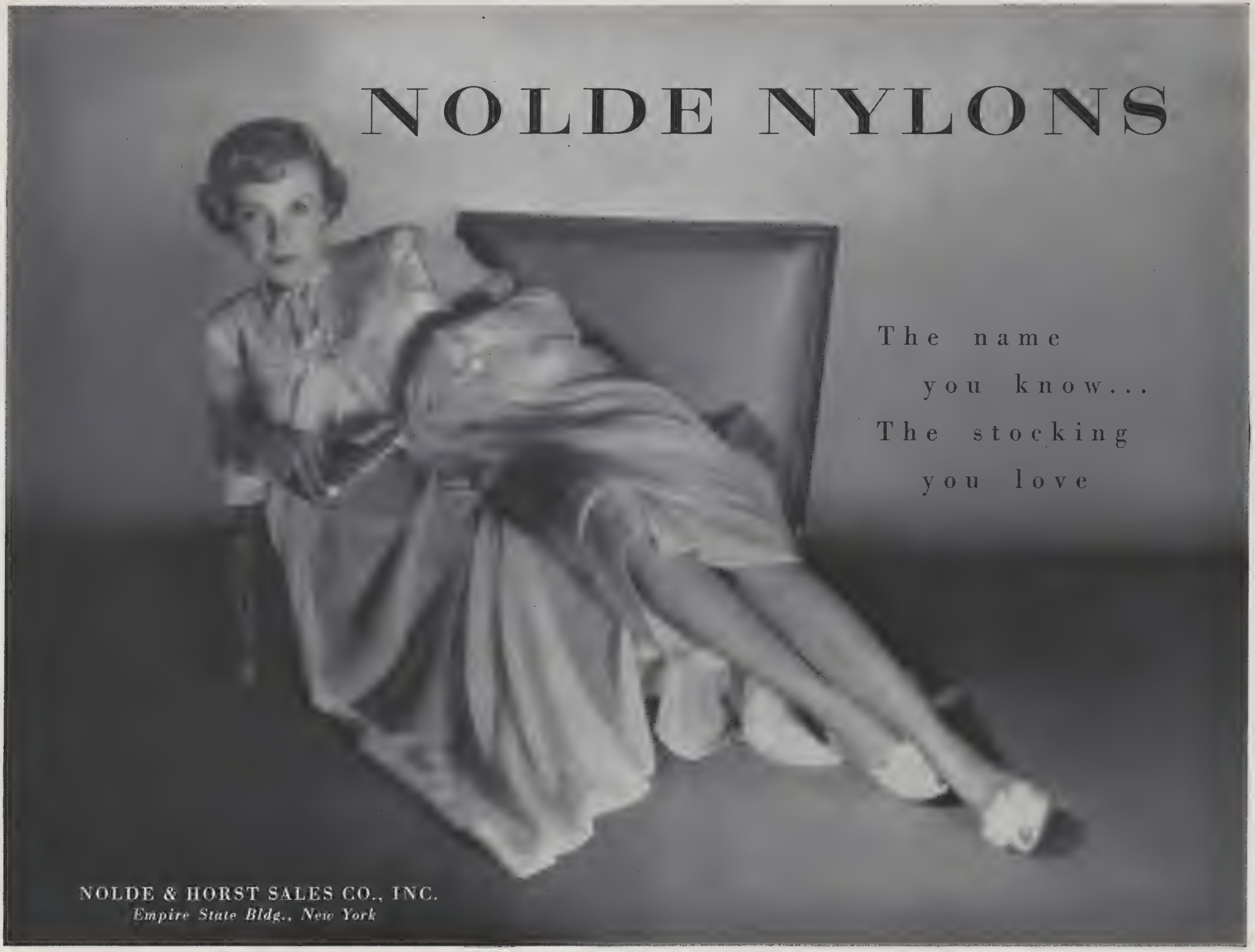
Gossard PRESENTS NARROLINE

for the smart narrow line

Look for the narrow panel along each hip—the secret of Gossard's Narroline. It divides the elastic, limits stretch, yet is wonderfully fluid, action-free. No other girdle design can give you such fashion confidence, true slimness, positive figure ease. Inside, outside, it's superbly made; has Gossard's perfect fit, flawless quality, unmatched value.

THE H. W. GOSSARD CO., 111 NORTH CANAL, CHICAGO, U.S.A. OR 366 WEST ADELAIDE, TORONTO, CANADA

NOLDE NYLONS



The name
you know...
The stocking
you love

NOLDE & HORST SALES CO., INC.
Empire State Bldg., New York

Milliken WORSTED . . .

synonym for Spring 1950 . . . clearly stated by Roxspun

in a beautiful suit to accent the new season.

Make MILLIKEN worsteds and woolens

the key words in your wardrobe vocabulary.

MILLIKEN Woolens, 450 Seventh Avenue, New York 1, N. Y.



Van Raalte

"BECAUSE YOU LOVE NICE THINGS"

SUIT: ADELE SIMPSON

Translations from the French . . .

Van Raalte's hand-sewn cotton gloves have all the Paris gestures—
hand-detailing and knowing little touches that *look* so expensively Continental.
Featured: *Elegante*, longer slip-on with hand-done openwork, $3.50.
Right, from top down: *Wings*, notched-top shortie, $2.00;
Dot-Dash, sprinkled with French Knots, $3.00; *Beau-Beau*, cleverly cut
to wear up or down, $2.50. At better glove departments everywhere.



—and Van Raalte is famous for stockings and underthings, too.

SHEER . . . SHEER . . . SHEER — Rayon chiffon floats into spring — at its loveliest bouffant over a crisp net tutu. Filcol's light-hearted version of the new short party dress in chiffon by Syntex Mills, of Avisco rayon.

At Saks Fifth Avenue, New York;

Neiman-Marcus Co., Dallas;

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Avisco®
RAYON



"Avisco" is the trade-mark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

Jewelry by Van Cleef & Arpels



IDA LUPINO
starring in
"WOMAN IN HIDING"
A Universal-International Picture

easter styles
you'll find
at
hollywood
and vine
by Joléne

At fashionable crossroads everywhere you'll see dramatic, gayly colored Jolène Hollywood-Inspired Shoes. They're fashion plate ideas with young lines . . . careful crafting. The expensive Easter look . . . yet Jolenes are okayed by budgets at

$7.95 and $8.95

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Joléne
SHOES



Gay Moment



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TOBER-SAIFER SHOE MANUFACTURING COMPANY • SAINT LOUIS, MISSOURI

Luxite

WINS THE

FASHION ACADEMY



GOLD MEDAL AWARD FOR 1950

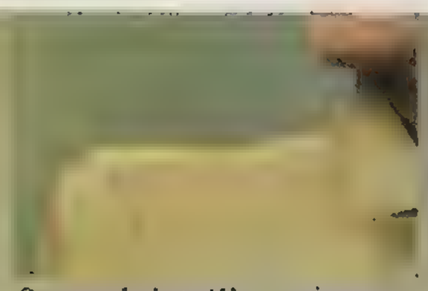
for "ingenuity in design, superior smartness in styling and keen awareness of fashion trends." Breathtakingly lovely . . . nylon net and lace add a graceful note to this demure "Sweet Clover" matching set. Filmy nylon tricot that gives the most wear, takes the least care. A vision in Honey Mist and other Winning Look colors.

at fine stores everywhere

®Holeproof Hosiery Co., Milwaukee 1, Wisconsin. In Canada: London, Ontario
WOMEN'S PROPORTIONED HOSIERY • MEN'S WORLD-FAMOUS SOCKS • LUXITE LINGERIE

GOWN: 32 to 42, $10.95 SLIP: 32 TO 38, $9.95 • PANTY: 4 TO 7, $3.95

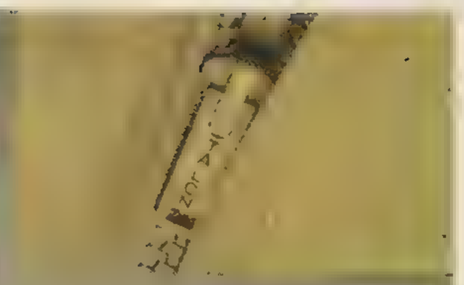
tailored by Weatherrane



Seamed detailing starts at shoulder, narrows in at your waist, right-angles at pockets.



Crisply cut front-collar points invite you to do smart tricks with all your pet accessories.



Zipper is the finest obtainable: the famous Talon slide fastener with its exclusive automatic lock.



What's what in the latest Weatherrane*

Spanking-new issue of that summer-suit classic, composed of crisp, wrinkle-scorning rayon . . . and a tremendous helping of upper-grade tailoring. Even the unseen touches are pure perfection: like the strong, slender Talon slide fastener with its special knack of staying neatly locked. In every color you can think of (and more besides); sizes 12 to 20, 9 to 15. And *still* priced at a really startling $25.

*REG. U. S. PAT. OFF.

At one fine store in your city; or write for address of store nearest you to Talon, Inc., 461 8th Avenue, New York 1, N. Y.

Talon
REG U S PAT. OFF.
THE QUALITY ZIPPER

TALON, INC., MEADVILLE, PA.

GOTHAM GOLD STRIPE

*Fashion Five**



one wonderful stocking

with five wonderful features

❶ KRIMP TWIST*... a leg hugging, dull finish!

❷ SHADOW SEAM*... for the trim, slenderized silhouette!

❸ SECRET TOE*... perfectly concealed reinforcement!

❹ CAMOUFLAGE HEEL*... only you know it's there!

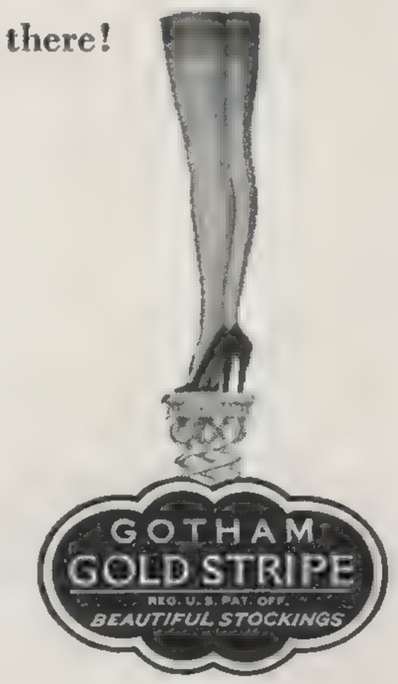
❺ HIDDEN SOLE*... so narrow it's unseen!

Clear, flawless 51 gauge, 15 denier nylons...

ask for them by name,

at fine stores everywhere. $1.95.

FASHION FIVE *is also available in coordinated proportioned sizes: Type A, Type B, Type C.*



PATENT PENDING
*TRADEMARK

GOTHAM HOSIERY COMPANY, INC., 200 MADISON AVENUE, NEW YORK 16, GOTHAM HOSIERY COMPANY OF CANADA, LTD.; DOMINION SQUARE BUILDING, MONTREAL

FEMINA, $16.95*



LOVELY LADY, $15.00*



REGENCY, $10.95*



Springing up everywhere . . .

it's the

DOBBS



SWEET BRIAR, $8.95*

RESORTER, $12.95*





SKIPPER, $10.95*

The smartest women are flowering forth
in DOBBS newer-than-Springtime felt hats . . .
sparklingly original in design,
frankly outspoken in flattery.

*Light colors slightly higher

DOBBS hat shop Park Avenue at 53rd Street, New York 22, N. Y.

LORRAINE® WORSTEDS



LORRAINE
MIXTURE SHEEN

Salute to Spring...a worsted
with a sleekness of line that
distinguishes it from all others.
This new and intriguing
weave adds the illusion of
depth and vivid sparkle.
To be certain that you obtain
the finest worsteds, ask for
fashions of Lorraine fabrics
...a label featured
by the finest stores.

LORRAINE MANUFACTURING
COMPANY
INC.
261 FIFTH AVENUE
NEW YORK 16, N.Y.

A GENUINE Lorraine FABRIC
100% WOOL
REG. U.S. PAT. OFF.

FABRICS OF INTEGRITY®

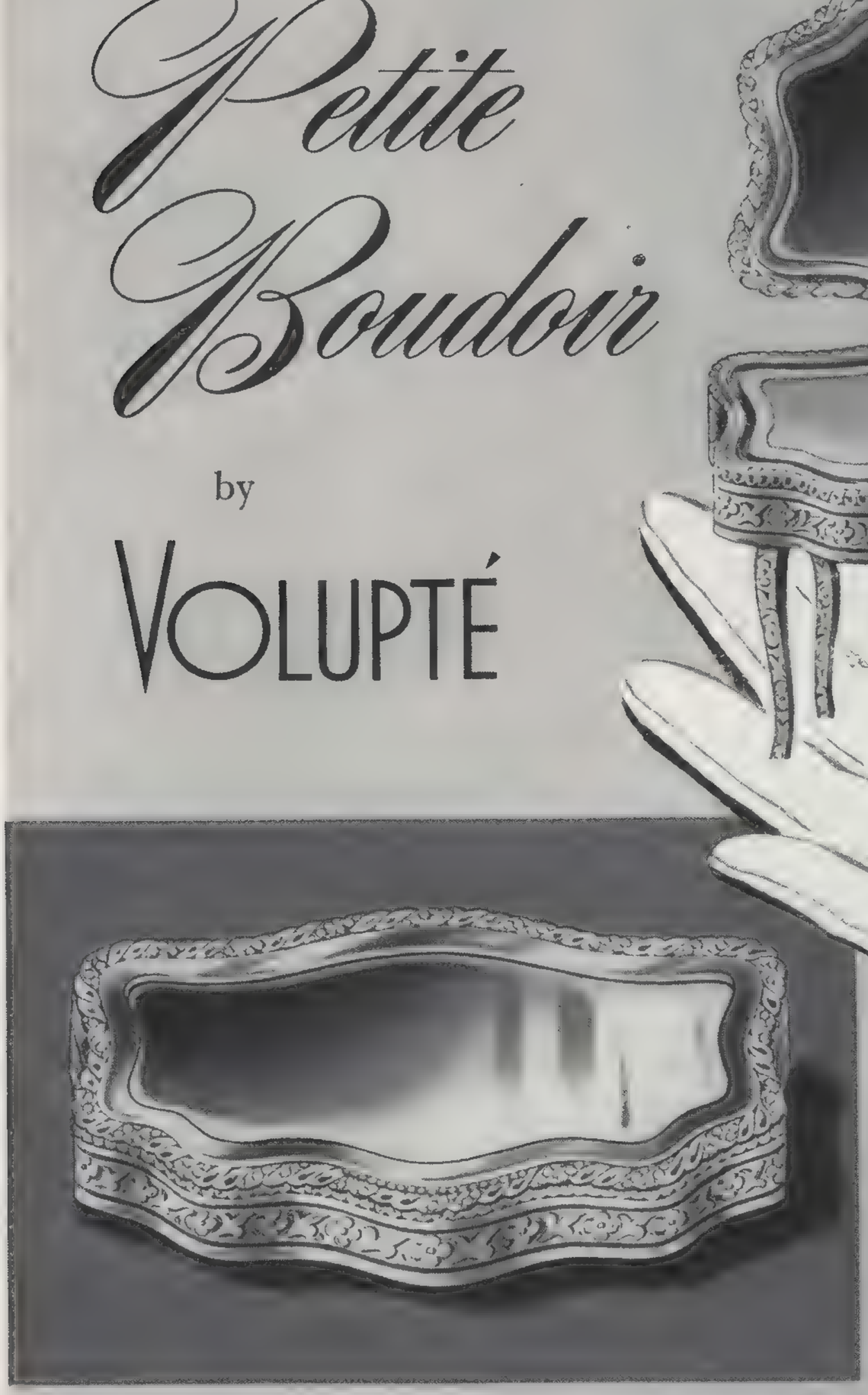
Suit by Swansdown

a COMPACT that's a real conversation piece

Petite Boudoir

by

VOLUPTÉ



Volupté brings you an exquisite little compact that actually stands on its own legs! Imagine the excitement when you pull it out of your purse in a restaurant—at a party—in a cocktail lounge. (The legs snap back for neat, easy carrying.) Or keep it on your dressing table! Petite Boudoir is a perfect miniature of the carved golden dressing table Marie Antoinette loved in her boudoir . . . and the newest in Volupté's series of Collector's Items. About $5 . . . wherever fine compacts are sold.

Have you seen the compacts that Hollywood stars and fashionable women collect as a hobby? Write for "Collector's Items by Volupté"—free, illustrated booklet . . . tells how to decorate your home with compacts!

Collector's items

from $2 to $25

Compacts • Pillboxes • Cigarette Cases • Carryalls • Atomizers

VOLUPTÉ

347 Fifth Ave • New York 16

Look for this emblem!

a genuine Collector's Item by VOLUPTÉ

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going around in circles?...

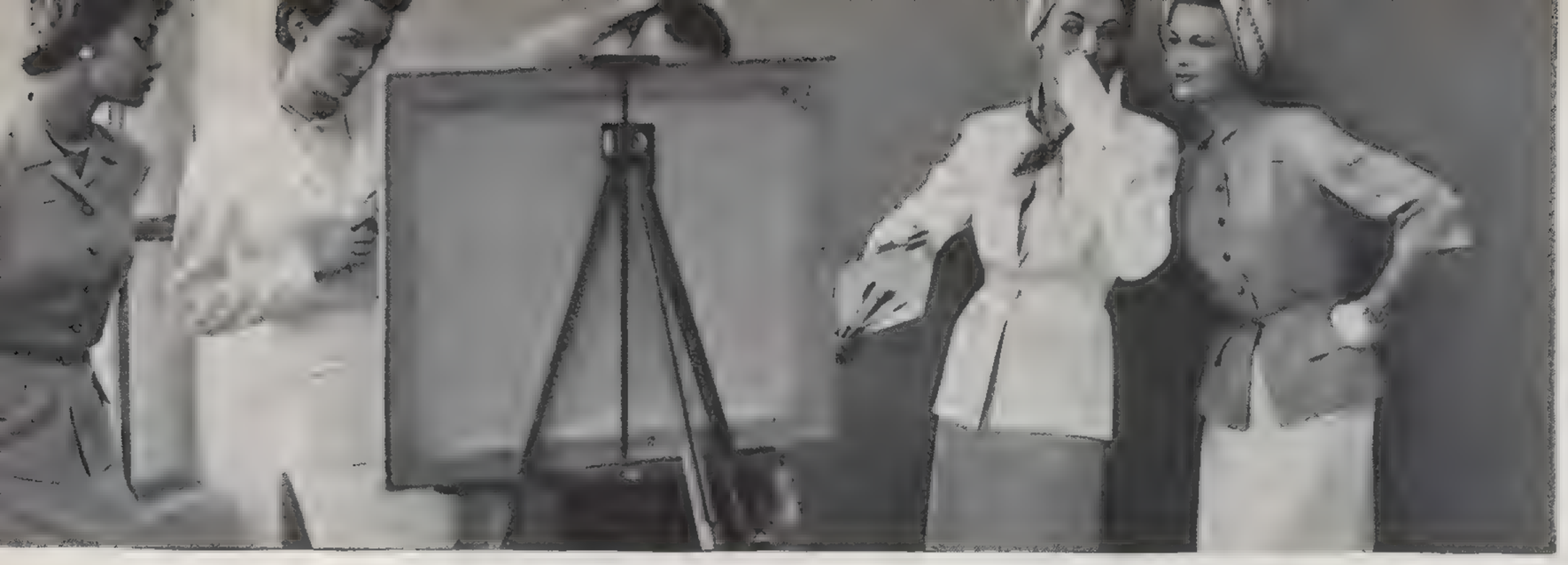
not if you make the Fitting room test.

You're going around in circles when you pick your bra from the counter grab-bag. You're trusting to chance instead of fit. And everybody knows a bra is only as good as its fit. Bali takes your fit into special consideration with 128 individual figure types to choose from. In everything from the youthful bandeau to the longline brassiere... all in A-B-C-D cups. No hit or miss... when you buy your Bali in the fitting room.

Bali Brassiere Co., Inc., New York 1, N.Y.

Bali

for your figure's sake



Flick the placket closed! Conmar precision zippers travel their course with the greatest of ease. Flexible, airy-fairy light, flat as a seam, the Conmar zipper on your Sacony suit can't stick . . . can't jam . . . is guaranteed flawless.

Conmar is always doing something to make the zipper in your clothes better. Quick, slick zip-action is engineered with microscopic precision . . . upon an advanced and exclusive zipper principle. And wonderful news! Conmar zippers keep their smooth glide, pressing after pressing. Do you wonder that Sacony, like so many top names in ready-to-wear, insist on Conmar zippers to assure perfection in their clothes down to the last detail?

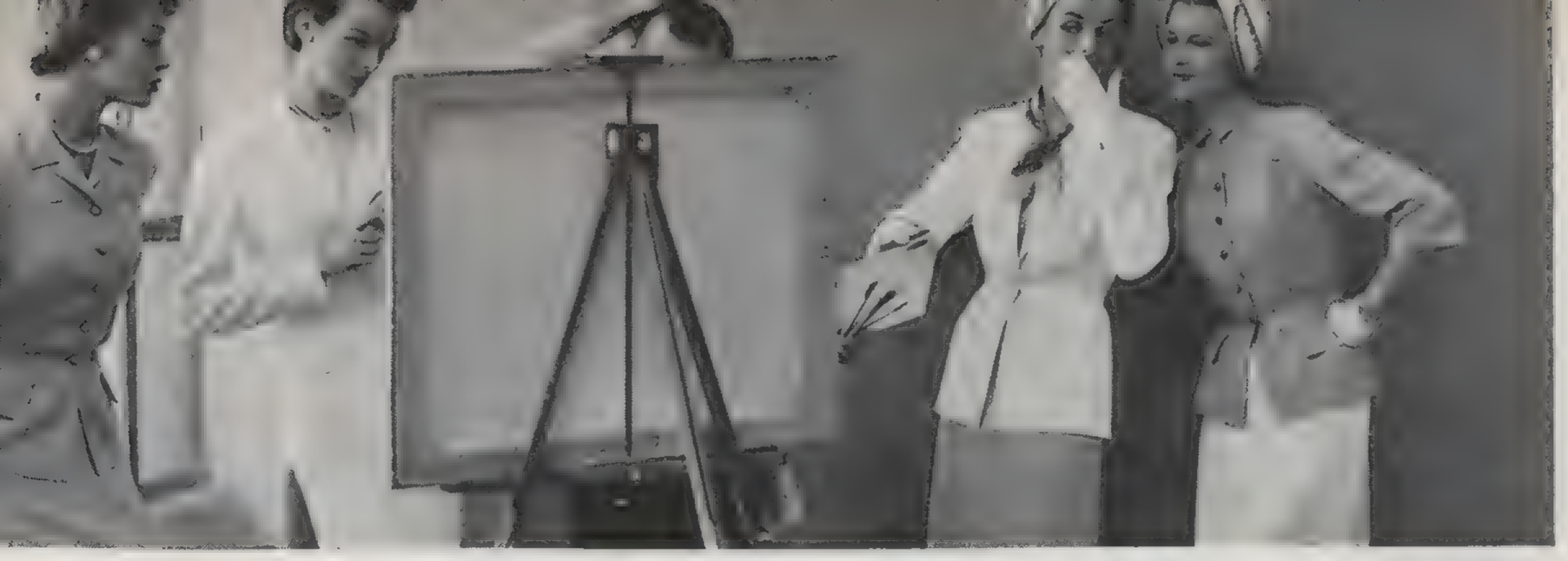
CONMAR ZIPPERS, NEWARK 1, N. J.

Tailored with Conmar Zippers...

CAN'T STICK...CAN'T JAM...GUARANTEED FLAWLESS







buy two suits...get four suit changes! Sacony plans styles and colors to suit each other. Presto—jackets switch, wardrobes grow—and dollars double! Lower left, in misses' and half sizes; lower right, in misses' and petite sizes.

Sacony is always doing something to make your favorite suit a *greater* favorite. This year's enhancement: the softer look, the peachskin touch of cool, wrinkle-snubbing Palm Beach. Perennial pleasure: the costly craftsmanship of Sacony master-tailoring.

22.50—it's a wonderful buy!

No mail orders, please! Watch your newspaper for local store announcements. Write for **FREE** illustrated "Folio of Fashion" to Sacony, Dept. P-2, College Point, N. Y.

•PALM BEACH T. M. REG. BY GOODALL-SANFORD, INC

Sacony suits of Palm Beach

THE ONLY WOMEN'S SUITS OF PALM BEACH*



NOW! **petite** AND **½ sizes**
IN MANY OF THE
NEW STYLES

Sacony

. . . he loves me
in my
"Diamond Look" Daisies
by Kramer



Marquise "petals" with canary center . . . Diamond-Look Daisies to bloom by day or night. ☆ Daisy Necklace about $12.00, Pins from $7.00 to $3.00, Earrings about $6.00. Set of 3 individual "He Loves Me" Petals about $2.00. Federal tax extra. ☆ At fine stores everywhere.

Kramer "Diamond Look" JEWELRY

Kramer JEWELRY • 48 WEST 37TH STREET • NEW YORK 18, N. Y.



COSTUMES BY CAPRI

HATS BY PEGGY CORCK

Hurdy-gurdies and flower carts . . . and spring in the air!
And for smart women everywhere, navy blue by Hockanum,
makers of woolens of beauty, quality and lasting wear.

HOCKANUM Woolens

M. T. STEVENS & SONS COMPANY, DIVISION OF J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1

Show Ring . . .

a cinch bet to win in a walk —
Joyce's thoroughbred of saddle-soft leather
stirrup-buckled and shaped-to-foot.
In Golden Tan, $8.95. Favored to show,
matching Nosebag, $8.95 plus tax.

one of many Joyces
but all Joyces say

joyce

PASADENA, CALIFORNIA

FERVENT FEMININITY IN FOUR FRAGRANCES





Copyright, 1950
by Dana Perfumes

More than exquisite and beautiful, Dana perfumes are fervently feminine to place your particular loveliness at its highest peak. Because they're steeped with this compelling component, all Dana fragrances are dependable conspirators for your conquests. Which one or two shall be yours, depends upon your inclination.

Dana
PARIS—NEW YORK

20 CARATS • TABU • EMIR • PLATINE



Claire McCardell goes softly feminine with Avondale

Corded Gingham

A gently flowing dress that makes the most of pretty shoulders with the on-or-off top . . . and the least of a pretty waist with a long, wide sash. In an exciting new Avondale fabric, coolest gingham, corded in cross checks. To wear from half-past dawn, through sun, to dining under the stars. In mist grey and carnation; sun yellow and terra cotta. Approximately $39.

At Lord & Taylor, Neiman-Marcus Co., Ransohoffs, Carson, Pirie Scott & Co., and other fine stores.

AVONDALE

chambrays, cords, seersuckers, denims, tickings
dyed-in-the-yarn fabrics
the stay-fast colors are woven-in

58 Worth Street, New York 13, N. Y.

Daffodils on Yellow
You're Vivacious

Rosebuds on Pink
You're Lovable

"Flower Fancies"

INTERPRETIVE LINGERIE

BY

Seamprufe®

Narcissus on White
You're Fastidious

Forget-me-nots on Blue
You're Unforgettable





Pick your flower on its color true
And it will tell a tale of you!

Each Flower Fancy slip and petticoat has its own specially prepared leaflet perfumed with Early American Friendship's Garden.

SEAMPRUFE, INC. • FIFTH AVENUE, N. Y.



Remember

it's fashioned by

Hollywood-Maxwell



NU-VU* BRAS

Designed for the woman with the bountiful bust

BY HOLLYWOOD-MAXWELL



Beautiful belittlers created especially for you
who yearn for excitingly high up-lift with perfect separation,
custom-made comfort and absolute control.

Three wonderful versions in cotton, satin or nylon.

above/

Stitched pocket for youthful accent in B or C cup 3.95

upper right/

Long line Nu-Vu with foam rubber padded shoulder straps 5.00*

lower right/

Short line Nu-Vu C cup 3.00 to 4.50*

By the makers of the famous V-Ette Whirlpool * Bra*

At fine stores everywhere.

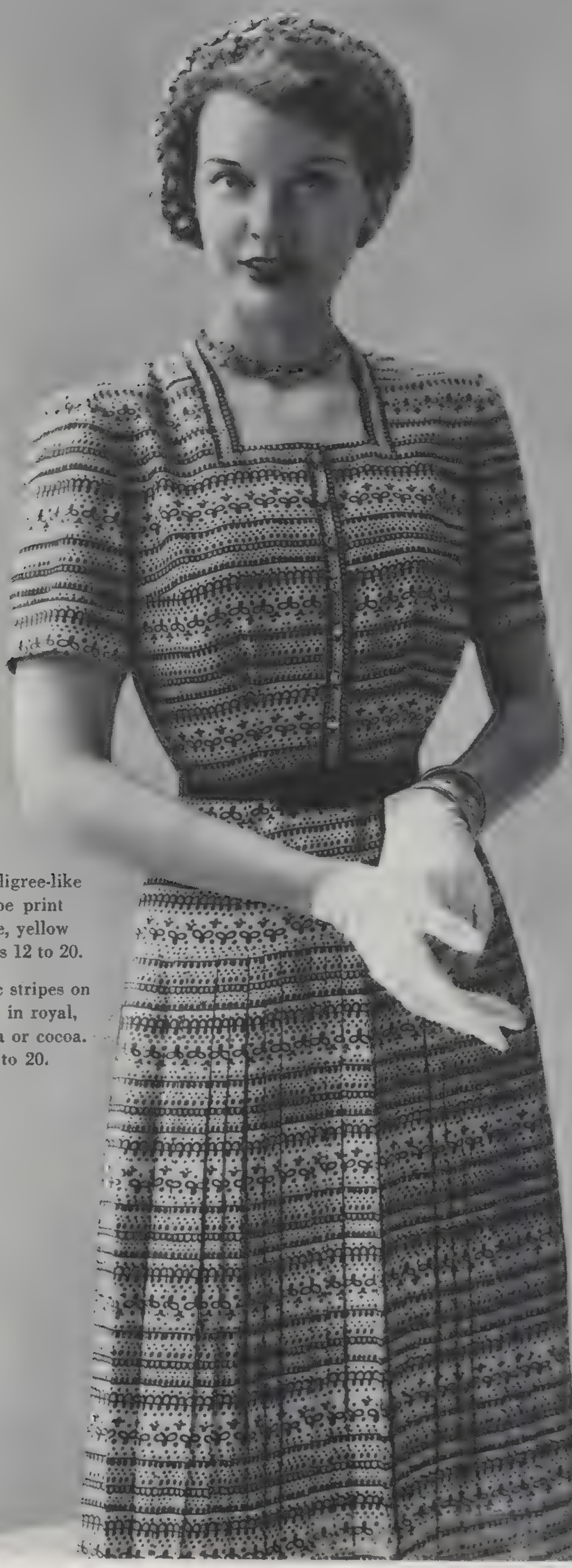
HOLLYWOOD-MAXWELL COMPANY • 6773 HOLLYWOOD BOULEVARD • HOLLYWOOD 28, CALIFORNIA

*Reg

Georgiana

puts you in PRINT...beautiful, exclusive

bayadere prints in wonderful, washable GIANA rayon crepe at $10.95...





Left: Fine filigree-like Giana crepe print in red, blue, yellow or toast. Sizes 12 to 20.

Right: Scenic stripes on Giana crepe in royal, green, fuchsia or cocoa. Sizes 12 to 20.

AVAILABLE AT THESE AND OTHER FINE STORES:

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Boston, Filene's
Charleston, Condon's
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Cleveland, The May Co.
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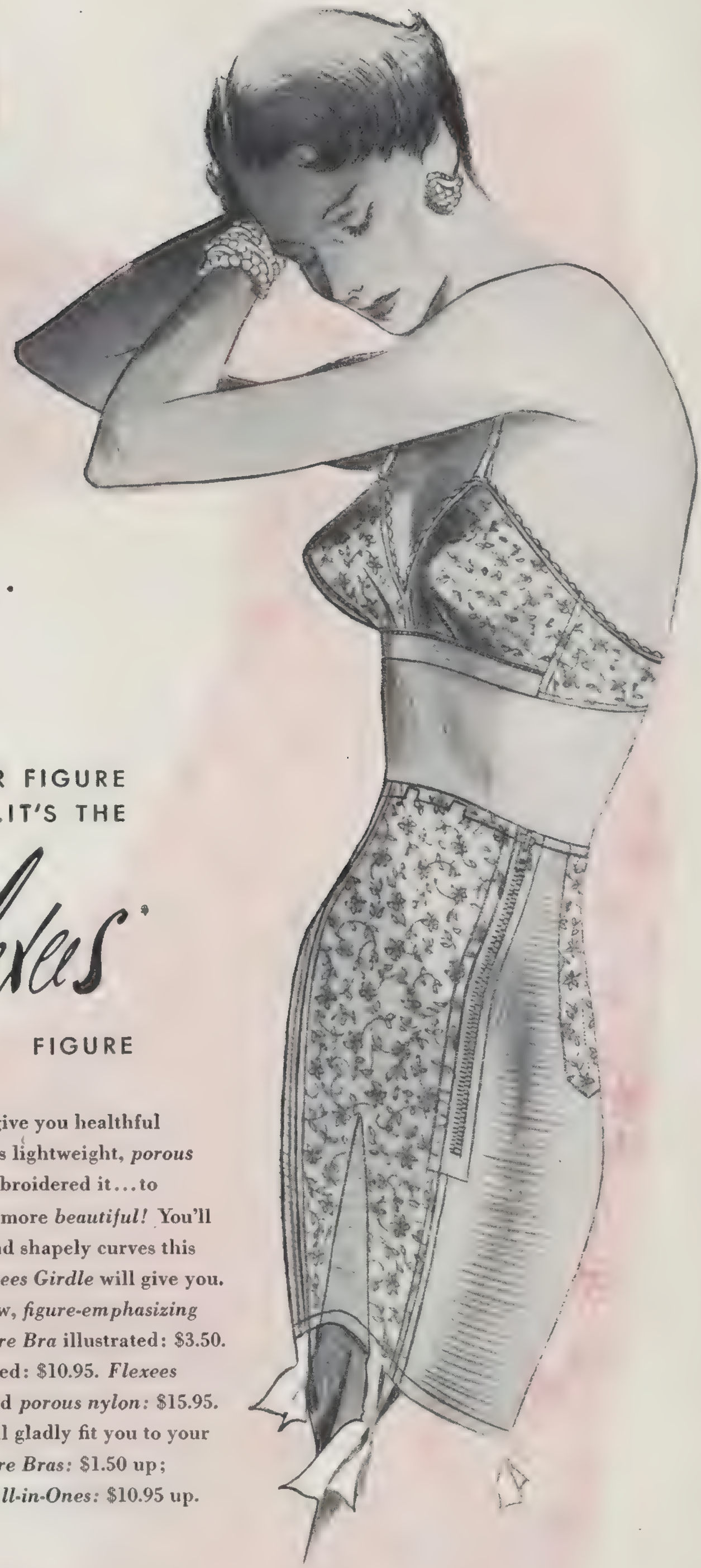
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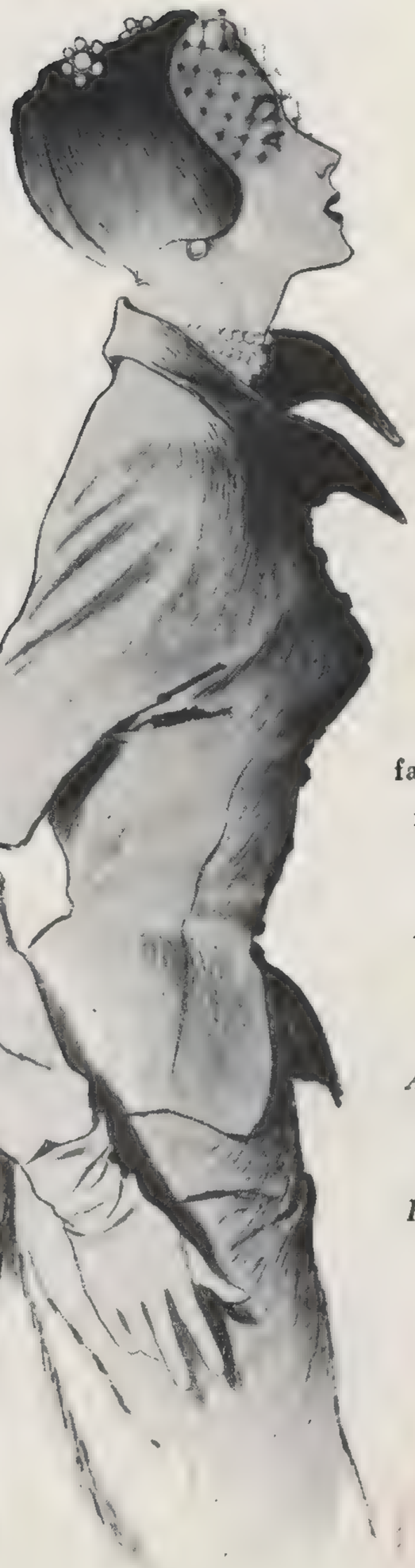
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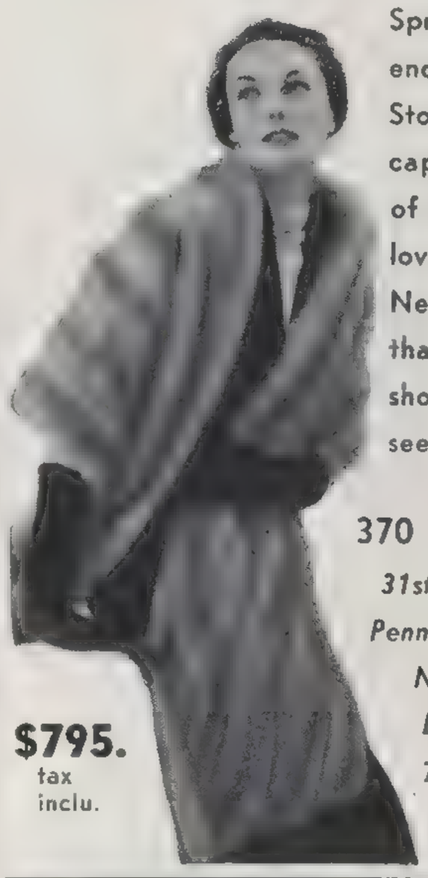


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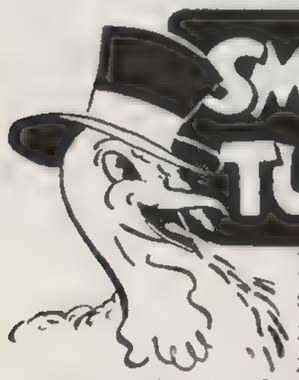
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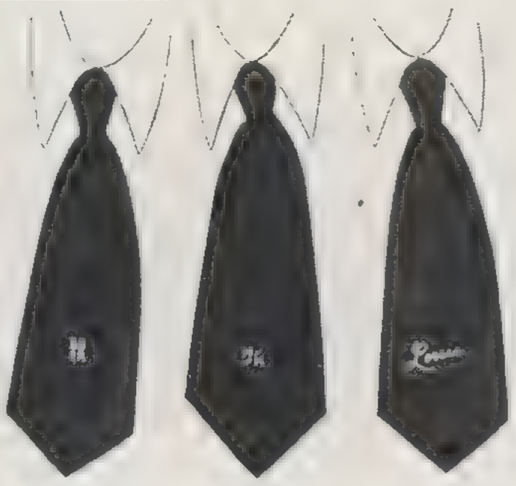


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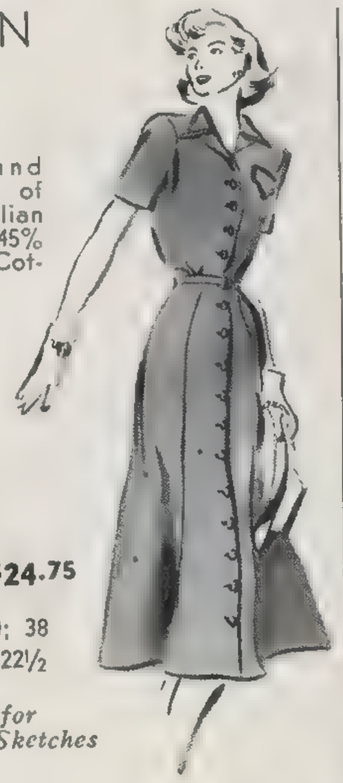
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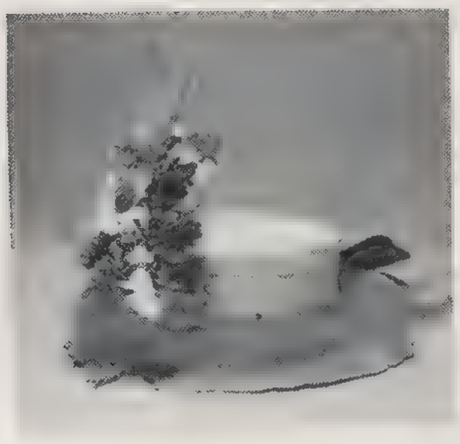
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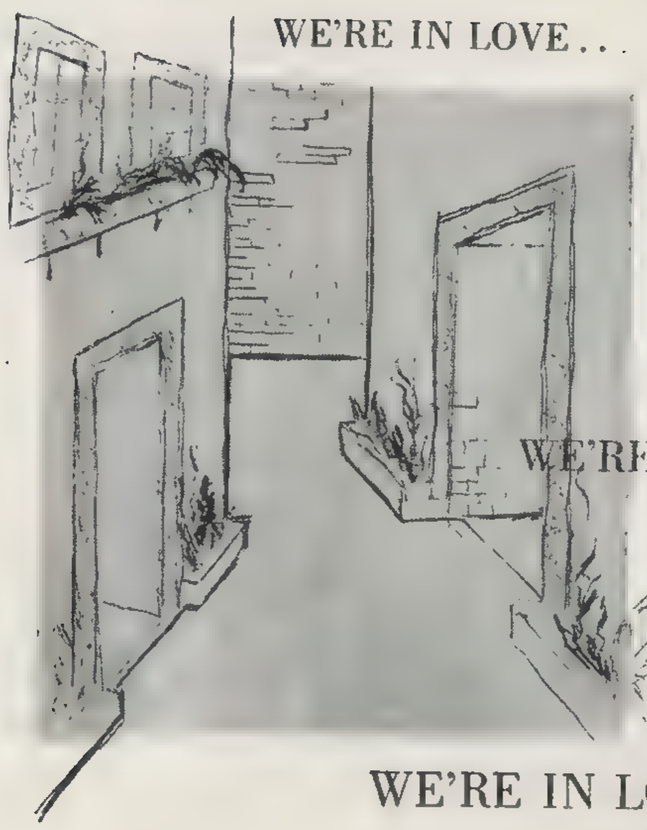


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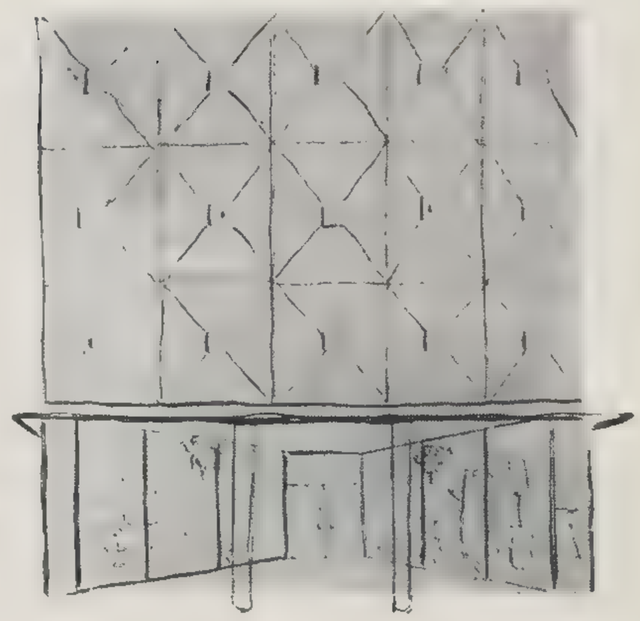


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Just as fashion-loving women on both continents are reading this issue of Vogue, Frost's presents its original store, in new and shining dress, to merge in feeling with its new sister building. And women from every part of the Southwest are taking it to their hearts...a two-part store with a single aim, dedicated to the women of the Southwest, to their fine sense of fashion, planned for their more pleasurable shopping.

This sparkling, pioneering mart, done elegantly, modernly with great spaciousness, with the most advanced decor and color, has magically retained a friendly informality, a spirit of warm, Texas hospitality.

All this in beautiful backdrop to the world's most distinguished couturier fashions, for over the march of distance that is Texas and Mexico...in the empire of cattle, oil, cotton and citrus...wherever fashionable women gather, there is the Frost label, there is the finest from the hands of fashion designers.

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New York 17, N. Y.
Telephone—LExington 2-7500
BRITISH VOGUE:
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EDITOR: *Audrey Withers*
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COVER: The whiteness is the news, the delight: in the hat, a velours tricorne newly tilted brow-ward; in the banding of the linen coat-dress; in the pearls. It is white that goes to the fingertips, to the umbrella overhead. Mr. John hat; Stix, Baer & Fuller; J. W. Robinson; Wm. H. Block. Traina-Norell dress; Bonwit Teller. Crescendoe gloves, Richelieu pseudo pearls, Lord & Taylor. Harriet Hubbard Ayer's "Painted Daisy" lipstick.



BLUMENFELD

VOGUE
INCORPORATING VANITY FAIR

MARCH 15, 1950, CONTENTS

Fashions

Vogue's eye view of Paris collections 79
Paris collections, part II 80–97
Coral orange 82–83
The sheath plus 84–85
Transparency 86–87
Paris day 88–89
The bloused suit; the box jacket 90–91
Pleats in Paris 92–93
Sheer cloths 94–95
Paris details 96–97
Two-point make-up program 102–103
New prints: strong; sweet 104–105
The à la carte idea—separates 106–111
More à la carte—blouses 112–113
Don't be afraid of colour—Mrs. Exeter's new hat; spring prints 118–121
One dozen American beauties—day dresses 130–131
Economical extravagances 132–133
Silk organdie, the young drift 134–137
Silk lingerie: new plenty 138–139
Silk Shantung: lingerie news 140–141
Shoes by plan, price a point 142–144
Vogue Designs for Dressmaking 122–123

People and Ideas

As worn in London—men's fashions 98–101
Party time: new schedule 114–115
Transplanted porcelains 116–117
Cortisone: case history. By Mary Jean Kempner 124
Wonderful "average" woman. By Anne Fremantle 125
Vogue Spotlight—
Richard Todd; "The Innocents;" "The Consul" . . . 126–129
Miss Amanda Street 134
Miss Gene Tierney 137
Three pack Canasta 155

Special Departments

Vogue's School and Camp Directory 68–69
Shop Hound 72–75
Discoveries in beauty 156, 158

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VOGUE'S *eye view of* PARIS *collections*

New figure

The Paris collections begin and end on the premise of "no camouflage." Fashion, in Paris, depends on the figure. And the figure had better be good! There is the feeling that clothes touch every inch of one's body again, rather than cleaving only at waist and shoulders. Not every designer is as uncompromising as Dior with his vertical line. Or as Schiaparelli with her close-conformation sheaths. But from Fath's low-waisted blouse-suits to Balenciaga's wonderful, short, lace dinner dresses, all is concerned with, dependent on, calls insistently for, a *good* figure. A figure good—and this is news—in *American* terms.

The French figure which French fashions have idealized for so long is not, this spring, the ideal of the French designers. They like the close waistline—but without breath-taking indentations; without exaggerations either above or below the waistline. They like a smooth torso, even beneath the pleatings and blousings of softly-draped dresses. And they like especially a length of pretty, pretty legs, usually made to seem prettier and more slender because of the high, pointed heel, the long, pointed toe of the shoe beneath the new shorter skirts.

For skirts *are* somewhat shorter. The shortest, Dior's at 16 inches. The longest day length, around 14 inches. Shoulders are as nature made them, in the actual construction of the dress. Balmain, Fath, Dessès, and Piguet make *exterior* additions to the line—which still give the impression of a normal shoulder beneath. Waistlines, in a minority of instances, inch downward. But even the lower waistlines, as at Fath, manage to be both low *and* normal by means of a low hip-band beginning at the normal waistline.

Transparencies

Second fashion premise is transparent materials. Chiffon, net, tulle, organdie, muslin, organza, all used in improbable ways; tailored into suits, into wind-breakers, into long coats. Sharpened into sheaths. Tucked and pleated into shirtwaist-y dresses. And, of course, layered into evening extravaganzas. There is a great renaissance of lace dresses in all houses; of superb all-over embroidered materials (at Dior's, with Japanese motifs) often striped or threaded in gold.

There are skirts of many widths in Paris; the string line, or as Dior calls it, "Verticale," appears in every collection. Usually the full skirts are only in late-day or sports clothes. But Molyneux shows enchanting versions of his famous suit with all-around-pleated skirt.

Apron skirts

Apron skirts with the apron wrapping either from front to back (at Dior) or from back to front (at Molyneux) do not necessarily break the strictly straight skirt line. Dior varies his apron skirt by making it narrow and close as a butler's apron in front, over a skirt bursting into pleats at the back.

White

One of the most important "colours" in the Paris collections is white—stark white tailored dresses, worn under citified coats, worn under city-country coats. Evening dresses of white organdie, white tulle, white lace, white chiffon, more often than not sharpened with black velvet ribbons with a tracery of black lace (as in Lanvin's "Arachne"), with a great, sweeping, black faille coat. But the news of white is in the white, *serious*, summer city day dress. The ubiquitous white accent, which foams all over the collections, reaches *(Continued on page 81)*

PARIS

collections, part 2

(continued) its crest in the white ruching collars, enormous fans of white, extending well beyond the shoulder line at Jacques Fath; in the Chinese lantern half-sleeves (which actually do collapse like lanterns or Christmas bells) on several models at Balmain; in gilets at Lanvin; in ingenious neckwear ideas at Fath.

Suit lines

The suit line goes off in three directions. First, the box-jacket suit. One way or another, this is the most-applauded idea, appearing in many variations. There is the brief box jacket. The cutaway box jacket. The longer box jacket with diversions: lantern sleeves; or back pleats; or back panels. Second, the closely-fitted, low-buttoned jacket; its diversion often a horseshoe collar. Third, the low-waisted, bloused suit presuming an "American" figure, a good one.

Spectaculars

Evening clothes, real evening clothes, in Paris, are of a magnificence that seems new to American eyes accustomed to our more or less *dégagé* summers. But since these collections are designed for the important May to June Paris season, they contain great evening dresses, superb creations, such as Dior's half dozen, which finished his show—and which led to an electrifying burst of applause. (One young Frenchwoman called out, excitedly, "He ought to be given the Legion of Honour for this." Half a dozen people hastened to tell her that Dior *had* been given the Legion of Honour two weeks before.)

At every house, these dresses for the grand entrance—layers of tulle; thousands of yards of lace in tiny ruffles; organdie embroidered, pailletted, veiled in chiffon—these gave the showings an air of unreality; made one wonder who would wear them when—unless one had seen the Parisiennes at big parties in the magnificent, high-ceilinged private houses. They *do* wear these dresses, and through heightened maquillage, perfection of coiffure, make themselves look excitingly, unreal-ly beautiful in a way that very few American women dare to attempt. At Balenciaga, the great dress is black lace over white, with enormous red sash drapery. At Dessès, layers of grey and pink chiffon and satin and net. At Fath, layers of white tulle, embroidered in traceries of fern.

Short Evening

However, not all evening dresses are of such grandeur. Balmain shows not one long evening dress, but makes a point of the day-length and the slightly longer than day-length chiffon, lace, and organdie. And every house includes short evening as well as short dinner dresses. Among these, one of the great successes, and deservedly so, is Balenciaga's black lace, longer than day-length dinner dress with a low, square back, high front, below-elbow sleeves, shown beneath an apricot faille loose, floating coat. And several houses, notably Fath and Schiaparelli, show short, naked little sheath dresses sheltered by the stole that will certainly go on and on into summer.

Colour

A thread of orange and a second thread of yellow run through the collections. Schiaparelli makes a magnificent orange tweed coat in her new short-sleeved design. Dior uses a coral orange velvet coat over a white dress. Jacques Griffe has several beautiful orange-coloured coats. And Balenciaga uses pinky-orange tones in his lovely floating dinner coats. Piguet, more taken by yellow than orange, uses yellow lace for evening, yellow taffeta for short dinner; short citron gloves with many of his costumes and little citron-yellow *(Continued on page 160)*

Silk coat floating over wool suit; wonderful to own, to wear. Navy-blue lined beige silk coat. Blue wool suit, below-waist buttoning, horseshoe revers, nipped line, strict skirt.

Suit, at Henri Bendel; Garfinckel's; Holt Renfrew, Ltd.; I. Magnin.

NORMAN PARKINSON



Velvet box jacket, lowered pockets. With white: sheath-dress, pleated georgette. Hard casserole hat. Dior.

Marshall Field; Rich's; Morgan's of Canada.

NORMAN PARKINSON

CORAL ORANGE

Big velvet summer hat. With white: all-white. Dior. Bergdorf Goodman.



Modest black wool day sheath plus forward-fanning blades of white moire; four-corner hat; Dior.

Bergdorf Goodman; Filene's.

THE SHEATH PLUS

Shantung evening sheath
plus flocks of organdie kerchiefs
at shoulder, waist; Schiaparelli.

Bergdorf Goodman.



NORMAN PARKINSON

VOGUE, MARCH 15, 1950



TRANSPARENCY

Chiffon short-sleeve coat, chiffon blouse, skinny

Paris, continued

wool skirt; all geranium red; Piguet.

Marshall Field

Organdie short-sleeve black coat;

white taffeta sheath,
yellow roses; Dior.

Coat, Marshall Field

NORMAN PARKINSON



Above: Bloused, tight-hip-band suit, yellow linen. Hard black suède beret. Balenciaga.
I. Magnin.



Right: All-pleated dress, natural pongee. Duster, sash, raspberry Shantung. Dior.
Marshall Field.



Above: All-pleated dress, from a wide yoke; pale blue starched collar, cuffs. Pale blue sailor. Molyneux.
Bergdorf Goodman.

PARIS DAY

Opposite page: White-lit coat, loose panel back. Piqué lining, collar, cuffs, beret. Balmain.
Garfinckel's; Filene's.

NORMAN PARKINSON





NORMAN PARKINSON

THE BLOUSED SUIT

Bloused and open down to a tight hip-band; double-buttoned below the waist. Fath's special variant on the bloused line. Grey flannel suit, waist-long collar.

Marshall Field

THE BOX JACKET

Box jackets, important everywhere in Paris. This, box over box: mustard tweed over sleeveless white doeskin; the skirt, a rod. Balenciaga.

Woodward & Lothrop.

Paris, continued



PLEATS IN PARIS,



Above: Pleated lace, evening short; lemon over black; winged cape. Piguet.

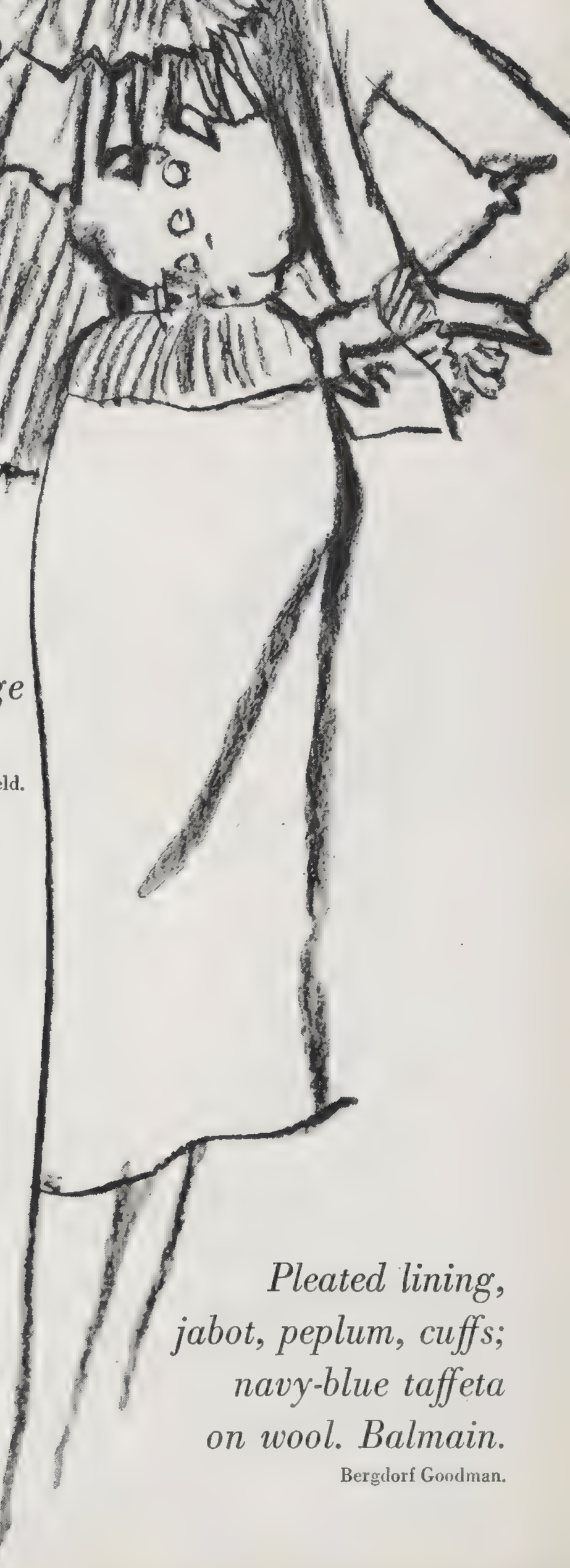
Henri Bendel; Marshall Field; Filene's.



Left: Pleat-back, apron front, in black alpaca. Beige velvet cap. Dior.

Bergdorf Goodman; Marshall Field.

Opposite page: The pleated silk coat, a new notable genre; this one, dark blue faille. Dessès.



Pleated lining, jabot, peplum, cuffs; navy-blue taffeta on wool. Balmain.

Bergdorf Goodman.

NORMAN PARKINSON

Right: Tulle sheath; organdie in a side-rush, hip bow. Grès
Marshall Field.

SHEER CLOTHS





Left: Lace dinner dress, high front, low square back, below-elbow sleeves.
Henri Bendel; I. Magnin; Marshall Field; Holt Renfrew, Ltd.



Below: Cutaway coat, rose faille over the lace dress. Huge faille hat. Balenciaga.
Marshall Field.

Opposite page: Chiffon, cross-bodice, short dinner dress; velvet big hat; both geranium red. Dior.
Henri Bendel; I. Magnin.

NORMAN PARKINSON





Polka dot and patent leather shoes; pointed toes, high heels. By Jordan for Fath.



Jewelled stars (mark of Molyneux) in the hair.



Jewelled stars in place of flowers. Molyneux.

Organdie ascot, waist-deep revers, black braid. Fath.



PARIS DETAILS

Starched pastel collar, cuffs. Molyneux.



Shantung cardigan dress, knitted ribbing. Schiaparelli Boutique.



Tasselled silk parasol, dotted beret. Balmain.
Parasol, Altman.

Pearls looped, tied at asymmetrical décolletage. Paquin.



Dark blue fur, white dots, lapin stole. Schiaparelli.

Cowboy-fringed suède gloves. Balenciaga.



Birds caged in coarse veiling. Molyneux.

Knitted margins, broadcloth shirt; red bow tie. Schiaparelli Boutique.





RANDALL



Straw snail-shell hat, level set. Balenciaga.
Bergdorf Goodman.



Fath's identical necklaces and bracelets in coloured stones;
Altman.



Above and left: Man's collar, tie; strapless dress, cape-back jacket, orange hat. Fath.



Panama roller; starched collar, cuffs. Molyneux.
Hat, Henri Bendel.





Organza cardigan in candy pastels. Schiaparelli Boutique.



Tiny cloche hat with endless ostrich boa. Balmain.



Short-sleeve tulle coat; high-arm bracelets. Fath.

Multi-hoop earrings. Fath.
Altman.

Pointed, high-heel silk pumps by Jordan for Fath.



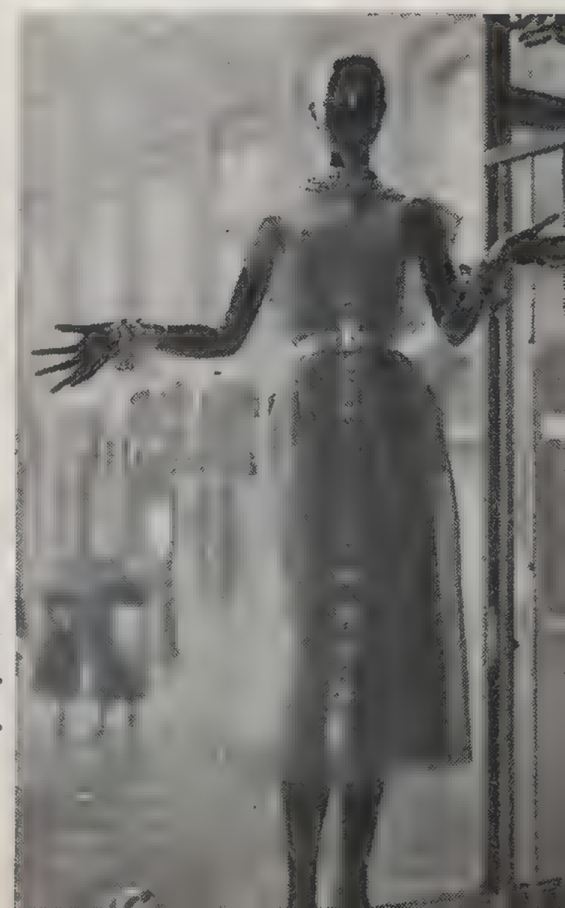


Tortoise-shell buttons, bracelet; belt; tortoise-shell pattern scarf. Balmain.
Altman.



Naked-top black wool suit; filled in with mink leis. Schiaparelli.

X-ray cardigan dress, lamé-bound. Schiaparelli Boutique.





NORMAN PARKINSON



PAUL CHANNON, YOUNG ETONIAN

Opposite

PETER COATS, *left.*
WILLIAM AYKROYD, *centre.*
MARK GILBEY, *right.*

Conferring outside Pope and Bradley's famous London tailor shop, Peter Coats, William Aykroyd, and Mark Gilbey wear bowler hats, carry tightly furled "Brigg" umbrellas. Mr. Coats, a former aide-de-camp to Field Marshal Earl Wavell, was his comptroller when Lord Wavell became Viceroy of India, is now on the London staff of The Condé Nast Publications. Mr. Aykroyd won the Military Cross for service with the Inniskilling Dragoon Guards in Normandy. Mr. Gilbey, a nephew of the late Sir Walter Gilbey (famed Edwardian sportsman and stickler for formality of dress), wears trousers reminiscent of the Edwardian stove-pipes.

AS WORN IN LONDON

There's an almost Edwardian formality in men's clothes in London now. Reminiscent of the pre-1914 period, this new elegance is in contrast to the studied sloppiness that followed World War I. Major fashion changes are few, but details that might escape the casual eye point the way men's fashions are going in England. Few men go hatless. The bowler hat has had a sudden renaissance in London, following an order issued by Major General John Marriott, commanding the London District, for all ex-Guards officers and Guards officers to wear bowler hats when in civilian clothes. The double-breasted blue overcoat has given way to the single-breasted black or dark grey worsted coat with velvet cuffs and collar. Waistcoats are in the news. Some patterned, and made in contrasting colours, are embroidered on pockets and lapels; some single-breasted waistcoats have a small lapel, the bottom button left undone by old Etonians. Young Etonians, like Paul Channon (*above*), the son of Henry Channon, M.P., wear clothes that are identical, on a smaller scale, with those they will wear ten years from now. On holiday, he wears a dark blue single-breasted suit made by Denman & Goddard, a bowler hat from Scotts, gloves.



LIEUTENANT COLONEL HUMPHREY BUTLER, C.V.O., M.V.O., M.C.

AS WORN IN LONDON

continued

LORD AUDLEY, OUTSIDE OF OGDEN SMITH'S TACKLE SHOP



London's revived formality in men's dress includes such details as stove-pipe trousers, shirts with horizontal instead of vertical stripes, white stiff collars; coloured stiff cuffs; tiepins. *Top left:* Colonel Butler, who was equerry to the late Duke of Kent, in Stovel & Mason's fitting room. His new grey morning coat, made of a darker-than-usual grey worsted pinhead, has pronounced cutaway tails, and four buttons on the close-fitting cuffs. *Left:* Lord Audley, a red carnation in the buttonhole of his double-breasted suit of Glen Urquhart check tweed. from Wealeson & Legate; carries a brown snap-brim hat from Lock's. *Opposite:* Mr. Chantrey-Inchbald wearing a coat of covert cloth—as right in London as at a country race meeting. The coat, made by George & Thomas, is a new short length, with six rows of saddle stitching at the hem and an extra pocket for good measure; worn with it, a dark blue-and-white-spotted scarf, the newly popular bowler hat.

Opposite: MICHAEL CHANTREY-INCHBALD

NORMAN PARKINSON



TWO-POINT MAKE-UP PROGRAM

Up to now, most make-up began (and too often ended) with the lipstick. But a new make-up phase is on its way in—focus: the eye. (See Vogue's January 1 cover.) On these two pages are four lipstick colours with a new brilliance; four examples of new ways to manage this two-point program.

First, choose the lipstick colour that is becoming to both your colouring and your costume's colouring. (If things are working out properly, there should never be any battle between these two!) One woman, either blonde or brunette, might conceivably own and use lipsticks in the four different colours shown on these pages, for she might wear them with four radically different colour schemes. She might also wear them either day or night, for these have a new addition to the formula that makes the colour almost unvarying in night- or day-light.

Having chosen the lipstick colour, experiment with your eye shadow. There is no good make-up reason why you should not combine several eye shadows to reach your own most becoming shade; no reason why delicate nuances of green, mauve, rust, blue should not be used to add excitement to your eye colouring. The skin tones, the flesh tones of the human face have far more variations than the untutored eye can see. A palette of eye shadows and a half hour of experiment may make an entirely new woman of you. After you have become expert in this, you might try the faintest smudge of lipstick in the area just beneath the eyebrow. (But this requires experimentation and a sure hand. We don't advise it if you are dressing in a hurry.)

Reading from left to right: Helena Rubinstein's lip colours. *First:* "ORANGE FIRE," new colour. The eye make-up, a whisk of mascara, of course. Shadows: green *brushed* over grey. *Second:* "ELECTRIC PINK," new colour. The eye-shadow colours, a blue charged with silver, brushed with violet. *Third:* "SPORTING PINK," new formula. Shadows, green and silver, the green brushed in a tilted line at the far corner. *Fourth:* "RED VELVET," new formula. Eye make-up: *brown* mascara, pencil. Shadows, a blend of mauve, rust, and gold.





BLUMENFELD



NEW PRINTS:
STRONG; SWEET









The prints in the news (many on silk surah) are a distinguished gathering: certain in their character; one of two characters. The first, the strong: rich and deep colours, often only two but neither a weak shade; patterns tending to small geometries. They make handsome, simple, all-city-day dresses and suits. The second, the sweet: late-day and evening gardens of design printed on pale or white grounds. *Opposite page, far left:* Brown-on-brown like Edwardian flock paper; silk surah suit by Maurice Rentner, about $175; Saks Fifth; L. S. Ayres; Neiman-Marcus. Knotted rope of pseudo pearls, by Richelieu, $10 plus tax; Saks Fifth. Carado lambskin gloves, twelve-button length, $14; Milgrim. The brilliant lipstick: Yardley's "Vivid." *Top right:* Inky silk surah stamped in black, dress with a waist-short jacket, about $255. Wheel-hat, worn with news, slanted forward below the hairline, $55. Hattie Carnegie designs; also at Neiman-Marcus; I. Magnin. *Below right:* In the sweet school, delicate as Delft china (good wedding guest), sprigged white silk surah, about $155; pale straw bonnet, $50; Hattie Carnegie designs; also at Neiman-Marcus; I. Magnin. *Right:* A suit, new in its strong tweed design, its navy blue with dark gold, its shape: wide box jacket; short, deep-cuffed sleeves; narrow skirt. By Adele Simpson in Stafford silk surah. with dark blue silk georgette blouse, $125; Altman; Harzfeld's; Hutzler's; Filene's. Cotton gloves, by Wear-Right, $3.50; Altman. Milan straw, back-winging hat; Mr. John. The warm, light lipstick: Coty's "Coral Red."

BALKIN



THE *à la carte* IDEA

This is the news: not just that "separates" are a wonderful way-of-wardrobe life, but that they are *the* way in America this spring. There isn't a designing house that isn't doing them. There isn't an hour when we won't be seeing them. And there isn't one, on these pages, that isn't to be worn now: cotton, linen, silk, whatever. *Opposite:* Chosen for news. The bare-armed look, right now, from here to Paris. The good straight line from hip to hem. Blouse, of white Irish linen, $11. Skirt of navy-blue Hockanum flannel, $17. Both by Duchess Royal. Proportion to note: the skullcap of white straw, a John Frederics Charmer, $8. All, Altman. Blouse and skirt also, Jordan Marsh; The Dayton Co.; The Broadway. Jewelled lizard, À La Vieille Russie. *Above:* Collected for texture: silk Shantung. For colour: beige top, grey skirt. For point: sleevelessness; skirt folded to narrowness. For now, all summer. The shirt could be an evening top to a navy-blue faille skirt; skirt, a beach idea with grey cotton jersey shirt, patent leather sandals. By Mary Stevens; together, $50. Gloves by Superb, $10.50. All, Bergdorf Goodman. Costume also, Hudson's; Woodward & Lothrop; Carson Pirie Scott.

HORST



THE *à la carte* IDEA

Left: Assembled by news—a strapping white cowhide belt—two à la carte choices. The top, choice because it's sleeveless, because the collar explodes the straight line. Of navy-blue knitted wool, about $18. The skirt, choice because it's of navy-blue and white worsted, about $25. Both by Mary Stevens, at Bonwit Teller; Wm.H.Block; Frost Bros.; I. Magnin. Coro gold-plated earrings, cuff bracelets; Lord & Taylor. Schaffer belt, $4; Bonwit Teller. *Opposite:* Brought together for classic reasons (and never better than here) the grey flannel skirt, the white cotton piqué shirt. You could wear them with diamonds, a white cap, to a Colony luncheon; or with gold jewellery, moccasins, to the country. Shirt, about $10. Skirt, about $15. Scarf by Ascher of London, $4.50. All from Gunther Jaeckel. Shirt and skirt, also Garfinckel's; Marshall Field; J. W. Robinson. Diamond leaves; Schlumberger.

HORST



THE *à la carte* IDEA

More pieces of fashion that can part at the waist and go on to lead separate (several) lives. *Above:* One way, with one of the best shirts of the year. A silk chambray shirt; pink, with white collars and cuffs; $13. Skirt of black worsted wool crêpe with a patent leather belt, $15. By Sportwhirl. Baroque earrings, $5 plus tax. Saks Fifth. Costume, also Harzfeld's. *Right:* Country choice, separates of red, white, blue signal-checked cotton jersey—together or divisibly. Sleeveless top, about $6. Easy skirt, $11. By Kerry Cricket; Bloomingdale's; Vandervoort's. The scarf? Special point: fine stripes for checks. In cotton, about $5. Knize. *Opposite, left:* Evening, à la carte. The black and white tucked cotton skirt has a mid-summer side: a layer of pink and white checks, to match the gingham halter. The halter itself, cleverly shaped, could be for beach life. By Rose Barrack. Together, $90. Hattie Carnegie. *Opposite, right:* Evening news, this league of texture, colour. Mauve sweater knitted of Wyner worsted, $40. Day-length charcoal silk Honan skirt, $45. Jewel: brocade belt, $8. By Clare Potter. Bergdorf Goodman; Kaufmann's; Montaldo's. Diamond pins, À la Vieille Russie.







HORST







MORE *à la carte*

A good blouse, in this à la carte era of fashion, is money in the bank. It can make your suit; or can make something very special of a separate skirt, a pair of dinner slacks. For example: any, all, of these blouses. *Opposite page:* Organdie shirt with a tall appliqué collar, a steep closing. A suit find; or for black velvet tapered trousers at dinner at home. By Gregory, in permanent-finish organdie, $15; Henri Bendel; Jays; D. H. Holmes; Frost Bros. Gold and diamond pin and earrings, from Verdura. *Top left:* Black linen pared to a minimum, hook-and-eyed with white piqué. With your suit, yes; or—with a huge, summer, white piqué skirt; or bright linen shorts. Blouse by Dorothy Korby, about $7; Lord & Taylor; Carson Pirie Scott. Cultured pearl necklace, bracelet; Seaman Schepps. *Top right:* Minutely detailed blouse of tucked Stoffel Swiss batiste. A very good suit blouse, it would also take well to a black velvet short skirt, or one of pale Shantung. Blouse by Patty Woodard, $6; Best's. *Right:* A cloud of sheer nylon jersey for one of the most delicate-air blouses about. To appear under a dark, strict suit; as a late-day costume with a slender stem of skirt. Blouse by Textron, $8; mock violets, by Flower Modes, $2; both, Franklin Simon. The blouse, also at Burdine's.

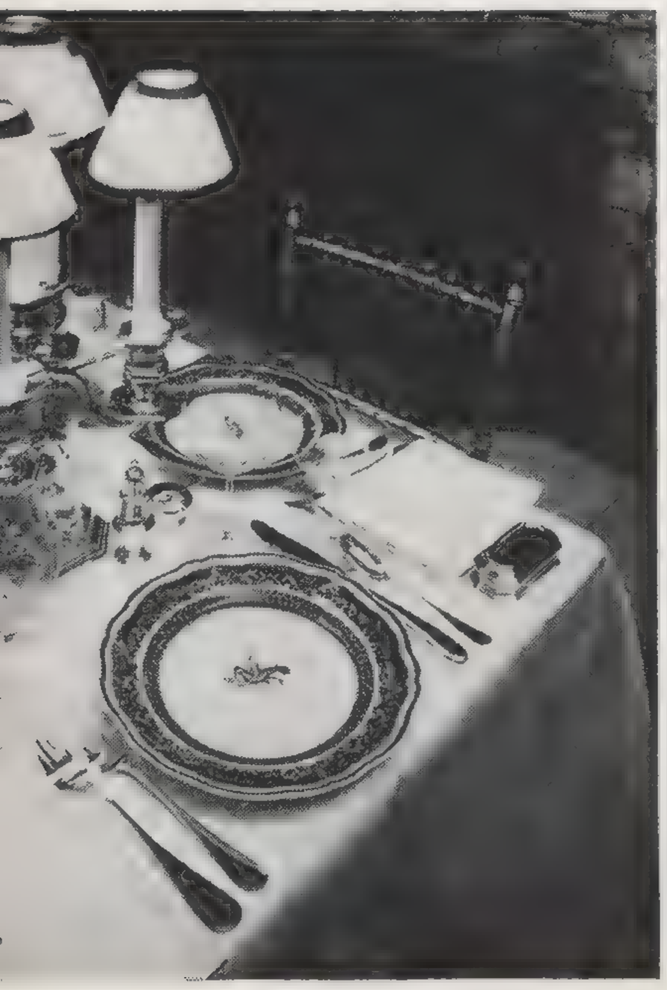
COFFIN



PARTY TIME:
NEW SCHEDULE

6:30, COME AND PLAY CANASTA. . . . The evening begins with cocktails but the Canasta tables are already invitingly in evidence to emphasize the main event. Sometimes a bridge table, too, for hold-out conservatives. Drink-in-hand, guests settle at their posts and there is a ruffling of cards. To add a new facet, several hostesses now add to table paraphernalia a typewritten set of rules for the new Three Pack Brazilian Canasta which was launched last summer in Cannes by the Grand Duchess Marie Pavlovna. Definitely a gay game, it tends to raise players' blood pressure even more than the Argentine game. See page 155 for rules. Dinner—usually served around eight o'clock—is second in importance. Often it is held down to a simple buffet, which takes less time but has all the formality of a seated dinner. In fact, guests often find place cards at the small tables, set not far from the buffet table in an adjoining room. A menu: chicken curry with emphasis on side dishes, which include standards like chutney, Bombay duck, and grated cocoanut, plus the fillip of French fried onions, chopped bananas, chopped raw tomato and bacon, paper-thin lemon slices. Add to this a field salad and a choice of cheeses for dessert. Within an hour or less, everyone is back at the game and eleven is a late curfew. Men, in particular, seem to enjoy this kind of evening, an answer to the masculine prayer for "an early evening, darling."

9:30, COME FOR SUPPER. . . . The trend toward home-by-midnight started the fashion for these parties. (Guests are expected to have dined at home.) Whisky and spritzers of Rhine wine and seltzer are served throughout the evening and supper is served around ten-thirty. Small tables are better than one large one—round tops that fit on bridge tables add warmth and elegance; place cards make certain that people who really want to talk to each other get a chance to do so. The best menu is on the simple side. Perhaps hard-boiled eggs, cheese, thinly sliced, and buttered rye bread on the same plate with slivers of chicken. Add a bowl of celery and radishes, or a salad and a hot dish of baked crab meat, or tiny, but fat, hamburgers or baked beans, or kidney stew; or even a cold dish like Vittelo Tonnato. that happy mix of veal and tuna fish. Finish with a macédoine of fresh fruit, cake, and coffee.



8:00, COME FOR DINNER (*opposite*) . . . in a New York bachelor's one-room apartment. Two card tables covered with tablecloths to the floor are set with massive antique silver candelabra, shaded to diffuse the light; magnificent plates, Lowestoft, circa 1780, with the Benger family crest; striped white and red carnations fill a pair of small crystal cups; antique silver boxes hold cigarettes. Champagne glasses and rented gilt caterer's chairs give a Viennese waltz and champagne atmosphere, part real, part suggested. (A dinner menu for eight people with the food totaling less than ten dollars: consommé laced with sherry, cold chicken curry, string bean salad, and, for dessert, fruit *flambé* made with equal parts of frozen raspberries, frozen strawberries, and frozen blueberries.) *Detail at left:* Linen from McCutcheon's; Chinese "Lowestoft" plates, D. M. and P. Manheim; glasses, Baccarat & Porthault's "Brummel" pattern; silver salts, peppers, Georg Jensen; flat silver, "Classic" pattern, H. Nils.

KERTESZ



HAANEL CASSIDY

TRANSPLANTED PORCELAINS

To collectors of antique English porcelains today, attracted by the garden varieties shown here, the fascination lies in their beauty and rarity. Although antique vegetable and flower porcelains also come from France, the fine English pieces are the most valued; even France's famous Jacob Petit vegetables are not as highly treasured.

America's six most important collections belong to Mrs. Edward F. Hutton, Mrs. Harold E. Talbott, Mrs. David Levy, Mrs. Parmely Herrick, Mrs. Paul Mellon, and Mrs. Edgar Garbisch.

Above: A plot of Mrs. Garbisch's porcelain flower garden: two Chelsea rabbits, in the delicate celadon green of the early Chelsea period, are museum pieces; with them, Rockingham orchids and iris; a Spode rose; a Rockingham pansy; Derby, Spode, and Rockingham tulips; and the rarest of porcelain flowers, dahlias—in pink and yellow Colebrookdale and Rockingham; not shown, but even rarer, a white Chelsea dahlia.







Right: Mrs. Edward F. Hutton's collection is memorable for its superb early Chelsea vegetables and its Longton Hall strawberry porcelains.

Here *(at right)*, her luncheon table, set in eighteenth-century porcelains: strawberry-patterned covered bowl for a centrepiece; plates girdled with rambling vines and berries around bird centres; lettuce-leaf bowls (filled with fresh berries). The flower-sprigged candlesticks are Battersea.

Below: Another of Mrs. Hutton's tables, on this one vegetables with the famed "Red Anchor" mark, the signature of rarest Chelsea. The plates, with their raised pattern of leaves. rosebuds. and insects. are called Blind Earl Dr. Wall Worcester: "Dr. Wall" is the earliest and finest period in the history of Worcester; "Blind Earl," because they were made for the blind Earl of Coventry. (These and other porcelains shown here were collected through Alice H. Marks.)



Shown separately: a dish of rhubarb (*opposite page*), a bunch of asparagus (*above*), and four pea-pods (*below*), each with seven peas inside— a rare and lucky number— like those Princess Elizabeth and Princess Margaret gave Queen Elizabeth, their collector mother, for her birthday.





DON'T BE AFRAID OF COLOUR

Vogue's heroine of fifty-odd, Mrs. Exeter, has had a wary approach to colour. She has been inclined to make the mildest pastels her only departures from black and navy blue, being afraid that strong tones would be too giddy for her. But the new season's fashions, many of them *based* on colour, tempted her to experiment—and she does believe in looking current. Her discovery: strong colour (especially, definitely patterned colour) is an ally, not an enemy. She must, certainly—like every other woman—take any colour, strong or delicate, on her own terms, consider it in relation to *her* colouring. But she is de-limiting her palette. No more saying "Oh, that's not for me" without even trying it. And when she finds, for instance, that a hat in clear, strong colours is becoming, she does not feel that the only proper complements to it are little pearl button earrings and the quietest of black dresses. The pink, green, and black plaid hat, opposite, is a case in point. It could be worn with a black suit, has character with a dark green one, as shown, and with oversize earrings, a clear pink scarf. Clarity is what Mrs. Exeter watches for now in colours, in print designs. Here and on the next two pages, five that are as becoming to her as to her younger friends. All five prints are shown two ways, in actual-size samples, and as they look when worn.



With a colour-and-black print, black shoes. These, handmade in Belgium, calfskin with lizard. $45; Henri Bendel.



FRANCES MCLAUGHLIN

Silk print of strong blue and black, by Gourdon, for a well-balanced afternoon dress, the collar and cuffs lined and edged with black rayon lace. Sizes 14 to 38, $110; Jay Thorpe. White straw hat, by Germaine Montabert, at Lord & Taylor.

Opposite page: Outstanding example of how strong colours and definite lines can work for Mrs. Exeter—who knows that The Right Hat is a major cause of good effects. This hat (notice the distinct sweep, the quilled upshoots that give it lift), designed by Tatiana du Plessix in plaid silk taffeta. Made to order; Saks Fifth.



DON'T BE AFRAID OF COLOUR

continued

Above: Pale spring-and-summer print of great character. Swiss silk surah, emphatic white and the tone of beige that Mrs. Exeter finds best with her silvery hair. The lightly bloused dress, the jacket with its extending collar (a good hip-dwindling line), by Ruffolo. Sizes 10 to 20, $155; pseudo-pearl jewellery by Trifari; beige leather bag, by Shur-Tite; all, Henri Bendel. Dress, jacket, also Montaldo's.

Right: Definite and dark silk print, white-illuminated, for one side of the reversible coat, for the dress beneath it. Flash news, the other side of the coat: black Moygashel *linen* (hint that this is a coat to wear over black dresses, as well). The print dress, with a soft, throat-high collar, short sleeves, a black leather belt. Both by Davidow, in Cadwallader print, sizes 14 to 18, about $210. Both, and the gloves on this page, at Henri Bendel. Coat, dress; Harzfeld's.





FRANCES MCLAUGHLIN

Vivid print, excellent example of a design that is both strong and delicate. The dress made of it, short-sleeved (cropped coat-sleeves in mind), slender, with long-line over-skirt drapery, a bow at the neckline. By Fred Greenberg, in Onondaga silk crêpe, sizes 14 to 42, about $70; pseudo pearls by Marvella; both, Altman. Black Milan straw cartwheel, by Harryson, $30; Bonwit Teller. Dress, also Jordan Marsh; Hudson's.





Tweed-like print Shantung. (Mrs. Exeter finds that this deep raspberry tone is nothing to be afraid of—it's as becoming to her as her lipstick.) The suit, temperately tailored, has the swooping curve of collar that makes the most of a V neckline, and good just-below-the-elbow sleeves, ending in turnback cuffs, enhancement for an arm's slenderness. By Eta in Ducharne silk, sizes 16 to 40. About $125; at Saks Fifth Ave.; Hutzler's.





COTTON FORMALITIES

Vogue Designs for Dressmaking

The air of luxury: arrived at through cotton. Cotton brocade, heavy cotton lace, airy cotton voile. (Dinner plans to make or have made.) This air of luxury: the new Park Avenue salon of Charles of the Ritz, where these coiffures were cut and shaped to short, full softness.



HORST

Opposite: Dinner suit in a new pale écru, a new cotton monotone printed to look like brocade. (The slow, rich folds of brocade are there, the shimmer.) The suit itself: new, in its scale of collar, cuffs, crusted over with heavy cotton lace. Design No. 7057. *Above:* Dinner blouse, dinner skirt. The first, beige cotton voile to be tucked, front and back, to look completely pleated. Design 7058. The second, a simple line supported by fabric—again, a shimmering sweep of écru cotton brocade. Design 7018. *Both designs* made here in washable Everfast cottons, the brocade, Everglazed, wrinkle-resistant. (*Other views, sizes, page 155.*)

CORTISONE: CASE HISTORY

A new and miraculous drug, and its effects on rheumatoid arthritis

BY MARY JEAN KEMPNER

HER legs straight out, in a brown brocaded wheel chair, a woman of sixty sat expectantly in a hospital room. Sister Angela, a member of the hospital staff, wearing the pointed white coif and blue cotton habit of a Sister of Charity, asked if she were comfortable. It was meant kindly, but it was an odd question. For twenty-nine years, this woman with rheumatoid arthritis had been estranged from comfort. That morning for the first time in eleven years she had left her house to be driven one hundred and fifty miles to this chintz-hung hospital room. She was there for one great purpose. The next morning she hoped to have her first injection of the new and as yet unpredictable drug, cortisone.

She wore a blue and white print dress. Her short hair—white and carefully curled—framed a face both compassionate and controlled. A table beside her held family photographs, a Chinese cigarette box and ash tray, matches, and paper cigarette holders, all brought from home. Absorbed in the latest twenty-five-cent thriller, she interrupted the art of murder only to take a cigarette from between her lips in a staccato, double movement—a curt head jerk to meet an abortive gesture of the deformed but beautifully manicured hand. Beside her stood one of three nurses who had cared for her for fifteen years.

The woman's body was a jigsaw of pain. Her ankles, no longer hinges, were fused, locked by the destructive process of the disease. So were her knees, elbows, fingers. Her hands were deformed. Her shoulders were rigid, her neck barely able to turn, her jaw stiff, her arms fixed against her body. Any movement or pressure caused shrill pain. There was a pain, duller but more omnipresent, even when she sat or lay perfectly still; in the down-to-earth idiom of arthritics, it is known as "rest-pain." This woman qualified as a good research project for investigators who wanted to know how much could be accomplished in such an advanced case.

Arthritis is a destructive disease of the joints, attacking the arms, legs, fingers, spine, et cetera; it can make the body stiff, unbending, even distort it like a pretzel, and can bring drilling pain. Until the advent of cortisone, a scant eighteen months ago, the treatment of arthritis varied with the stage of the disease. In the disease's early stages, rest and aspirin. For more advanced cases, heat, hydrotherapy, aspirin, vitamins, gold therapy, and pain killers like codeine. The history of cortisone goes back to 1935. It was at the Mayo Clinic that Dr. E. C. Kendall and his co-workers first isolated a crystalline substance from the adrenal cortex. (This is a portion of the adrenal gland—one of the Big Three of gland-dom.) It took three years for Dr. Kendall and his Mayo associates to work out the chemical formula for this hormone, which was called Kendall's Compound E. Then, in 1946, after more than two years of intensive research had been completed in cooperation with Kendall and his staff at the Mayo Clinic, that Compound E was finally synthesized from a bile acid, by L. H. Sarett in the Merck research laboratories.

One of the members of the Mayo team, Dr. P. S. Hench, conceived the next step. Speculating over the fact that rheumatoid arthritics who become pregnant or develop jaundice-hepatitis often shed their arthritis symptoms during the pregnancy or the hepatitis, Dr. Hench wondered whether some hormone similar to Compound E *might* be involved. In September of 1948, the Mayo investigators, Drs. Kendall, Hench, Slocumb, and Polley, injected Compound E, later to be christened cortisone, into a patient with severe rheumatoid arthritis. The results were rapid, specific, encouraging—pain disappeared, joints were loosened. (When cortisone treatment was stopped, however, symptoms of rheumatoid arthritis returned.)

At that time chemists at the Merck plant in New Jersey were working on the production problem. To produce an average dose of cortisone takes the bile of about forty oxen. The bile of fourteen thousand oxen is used by the average patient in a year. Converting the bile acid into cortisone is a matter of some thirty-seven intricate steps. These take place in four three-story brick buildings—each about the length of half a football field—filled with big stills threaded by a maze of white enamel pipes. Dwarfed by the equipment are the operators in khaki coveralls and the attentive chemists, like white-robed watchdogs. After synthesis is completed, cortisone goes through further steps of milling, sterilizing, and vialing in the Sterile Technique Building. No one can enter these workrooms without first putting on sterile clothing. The actual vialing is done by women operators whose gloved hands reach through specially fitted apertures in sealed, glass cubicles to work in a sterile atmosphere.

Some researchers hope to find a simpler source of cortisone in a Strophanthus plant, which grows in Africa. It has been estimated, however, that even if the plant source proved feasible, it would take some 300,000 acres of Strophanthus to bring cortisone production up to a fair percentage of the potential demand. Attempts are also being made to produce a synthetic cortisone from coal-tar products—in other words from *(Continued on page 150)*

WONDERFUL "AVERAGE" WOMAN

In America "Her ceiling is higher, she gets more and she gives more."

BY ANNE FREMANTLE

HARDLY a week passes without some visiting fireman delivering a few valedictory words on *The American Woman.* It is a sure-fire gambit with newsmen; the departing dignitary can always raise a laugh with a well-phrased witticism on mom-ism, teenagers, or modern female morals. And, just as Henry Ford said to his first customers, "You can have your Ford any colour you like, so long as it's black," so these cracks are always barbed.

Of course, to carp is news; praise, like peace, never breaks the headlines. And the American woman may well be a shock to the average man of other nations. It might be worthwhile to examine the accusations arraigned against this composite female. And to discuss who this multiple entity (some 73,607,000 strong) really is and what she does.

The foreign observer generally suggests that the American woman is:

1. Excessively expensive.
2. Exceptionally aggressive and demanding.
3. More materialistic than foreign women.
4. Un-feminine and un-interested in sex.

The first surprising thing to note about American women is how they sit down under these gibes. You'd think these slick, exceptionally aggressive creatures would long ago have been at the throats of their traducers, would long ago have demanded that to the monumental questionnaire asked of any individual desirous of entering the USA be added one more query: have you ever spoken or written disparagingly of the American woman? But no. The women of America smile with disarming humility. Yes, indeed, they say, with a sigh, everything you say is so sadly true. We can't cook as well as French women; we can't ride as straight to hounds, nor queue as patiently as Englishwomen; we don't make love around the clock as chalorously as Italian ladies; we are not as athletic as Swedish girls, nor as meek as the German women.

Now, I'm English, without one drop of American blood, and I think that the real reason American women don't answer back is because they don't need to. I remember when I first came to this country, American women seemed to me far more astonishing than skyscrapers, or the Grand Canyon, or whatever else may symbolize the power and the glory that is America.

To begin with, the most important fact about the American woman is that she is the *average.* Not the top, nor the bottom. There certainly are better dressed women, individually, in France, better educated Englishwomen—many of them; Italian women who cook better; German girls who are better doormats; more glamorous Spaniards; more efficient Australians; more serious Indians or Chinese; more politically-conscious Russians. But nowhere is there a comparable average; nowhere in all the world does the *average* woman look as pretty, dress herself as cleanly and attractively; cook as well; dance as well; talk as well; keep house as economically and efficiently; get so much done; take such a big part in civic and national affairs; read as much (witness the variety as well as the number of books sold); write as much; earn as much; hold down as many jobs.

It is her ceiling that is so much higher, all along the line, than that of women in other countries. And all the things she does, all the different things, it is each and every woman who does them; it is the majority of women who do them; not one woman each thing.

Let us now consider the complaints against the American woman. Charge one, the American Woman is excessively expensive. The best answer to that is that over 90 per cent of American women do their own housework and cooking. And, indeed, would be surprised to learn that there are countries where this is not the case. Yet, actually, there are few other countries where this is true. In most of Europe and in all South America, down to the lower, *lower* middle-classes, however poor a woman's family is, there is always someone poorer, someone glad to come in to scrub and to sweep. In France and Italy, almost every farmer's wife has part-time help; in England the "charwoman" is a nation-wide phenomenon. In the whole USA, out of the more than seventy million women, only one and a half million were employed in 1949 as domestic servants, whole or part-time.

Exceptionally expensive? When over seventeen and a half million American women are wage earners, 29 per cent of the total population employed? And when America is the only country in the world where 46 per cent of the working women are married, and where many of these women work in order that either their husband, or their children, may go through college? And, more American women, left widowed or divorced, carry alone and unaided the whole burden of their family.

Aggressive? To be aggressive in the aggregate means to be militant in that most primitive of all wars (so brilliantly reported by James Thurber) "The War between the Sexes." American women, by and large, are far less combative than their sisters in other lands—mainly because they have already won. When the Equal Rights bill came recently before Congress, there were as many women's organizations against it as in favour, for women here clear- *(Continued on page 161)*



JOFFÉ

RICHARD TODD

COMPELLING NEW MOVIE STAR

With one movie, *The Hasty Heart,* Richard Todd, a thirty-year-old English actor, has bounced into fame. Pleasant-looking, he owns no excess appeal, has no muscular brute tension. Like his career, his story is brief; born in Dublin, 1919, school in England, then seven years in the British army, part of the time as a paratroop officer (he jumped on the Normandy D-Day), and then, with the war over, service with a Scottish repertory company in Dundee. By the almost blind chance of casting, he was chosen for *The Hasty Heart,* a quiet movie with much of its brilliance in Todd's performance as the stern and luckless Scot in a bamboo-slatted field hospital in Burma. (He has been nominated for an Academy Award.) His second major film, Alfred Hitchcock's *Stage Fright,* in which Marlene Dietrich is starred, has just been released. Now Todd is in Hollywood, making *Lightning Strikes Twice.*

"THE INNOCENTS"

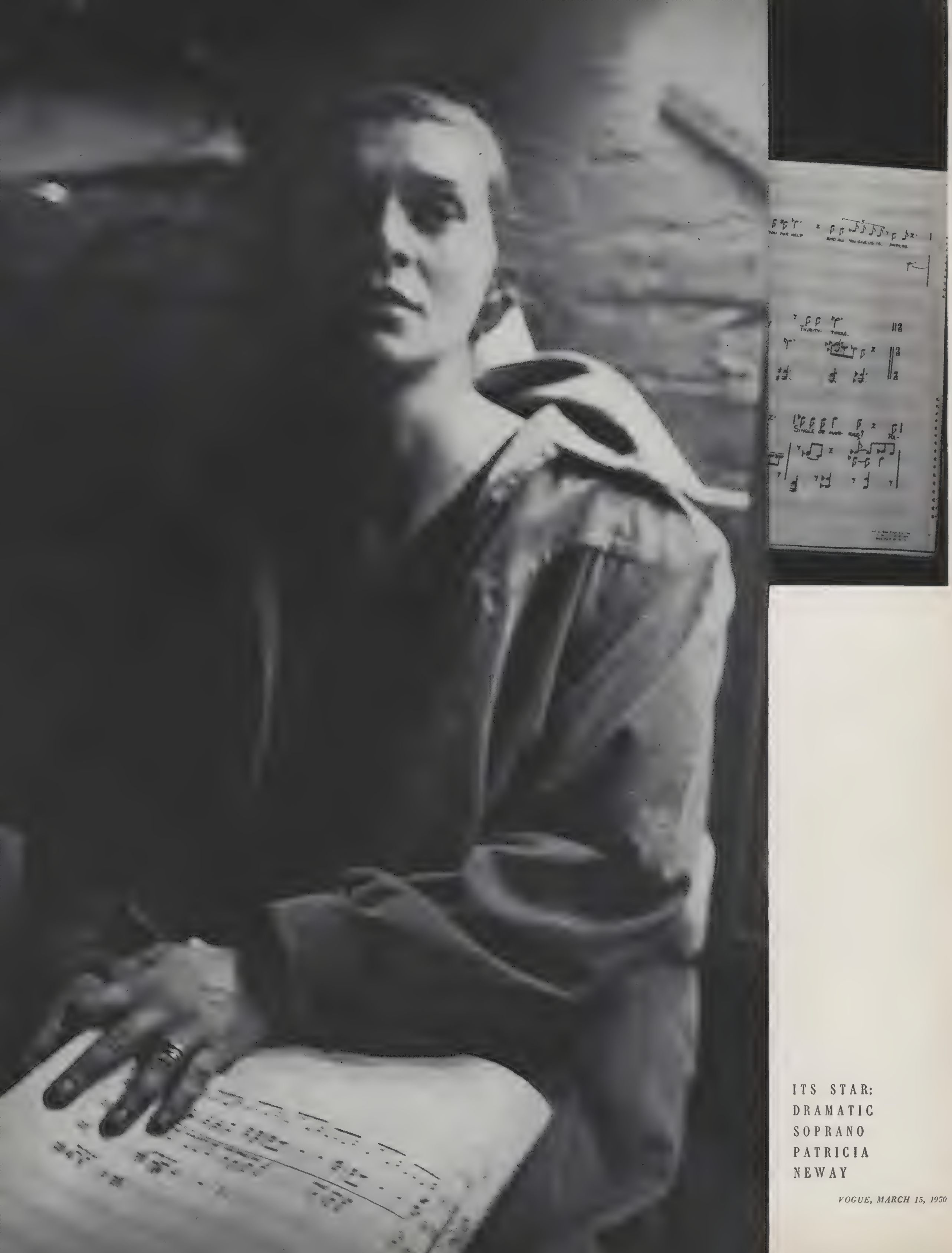
BRILLIANT CHILDREN IN A SHIMMERING GHOST PLAY

Although every theatrical season has its horror play, rarely is there one as evanescently ghostly—and literate—as this dramatization of Henry James's most famous story, *The Turn of the Screw.* To this equivocal mystery of a governess, played with fine horror by Beatrice Straight, and her two charges in a Victorian mansion, Peter Glenville, the director, has brought an authentic touch, has grazed them all with evil. They are caught in a tenuous nightmare. As the children, thirteen-year-old David Cole, playing a level-eyed corrupting charmer, and nine-year-old Iris Mann, playing a too-knowing little girl, give witchy performances, gauzily superb.



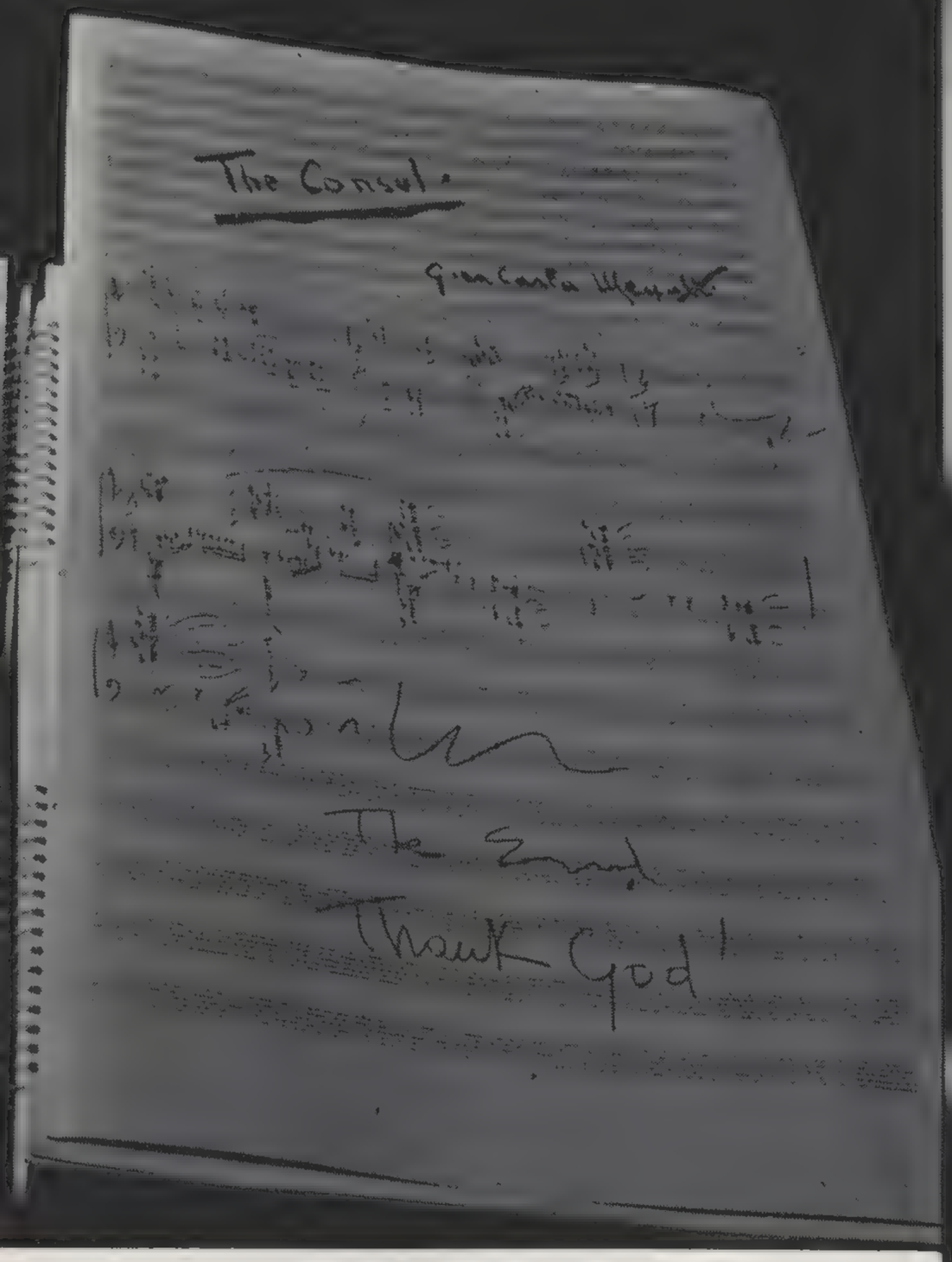
CECIL BEATON

VOGUE, MARCH 15, 1950



ITS STAR:
DRAMATIC
SOPRANO
PATRICIA
NEWAY

VOGUE, MARCH 15, 1950



A MAGNIFICENT MUSICAL DRAMA:

"THE CONSUL"

The music of this new Gian-Carlo Menotti opera cuts into the salted wound of emotion. It is a cry against the ignoble but safe sin of indifference to contemporary tragedy, a cry magnificently written and beautifully sung. With turn-of-the-screw tension, it tells in English the story of four people, a woman, her mother, husband, and baby. All but the hunted husband, a political refugee, die while the woman, trying to get escape for them, faces the infinite forms of bureaucracy; the Consul is always too busy, his secretary always ready with another form. For Menotti, it is a passionate tour de force. He wrote both score and libretto, has directed a cast of powerful voices, Marie Powers, George Jongeyans, and Patricia Neway—who carries the greater part of the opera. (Miss Powers' lullaby is a gentle masterpiece.) At the end, Miss Neway answers an endless, red-tape questionnaire: "What is your name? . . . This is my answer. My name is woman. Age? Still young. Colour of hair? Grey. Colour of eyes? The colour of tears. Occupation? Waiting, waiting, waiting."

ITS COMPOSER:
GIAN-CARLO MENOTTI.

HALLEY ERSKINE

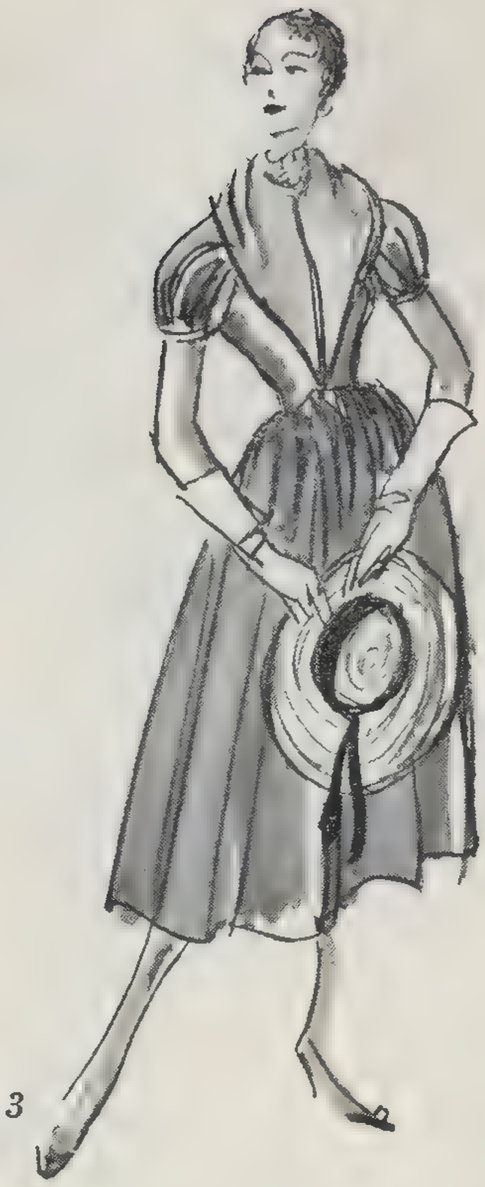
ONE DOZEN AMERICAN BEAUTIES



1



2



3



4



6



7

On these two pages, a blooming of new dresses, some for the spring, some for the summer, in a wide range of shapes and materials. From these, you are almost certain to find ones you will want and need for the coming seasons.

1. Sidelines: narrow curve coat-dress with buttons on one side, and two big scoop pockets opposite. By Jamison Classics, in brown and white checked Milliken worsted, $30; Gunther Jaeckel.

2. White piqué beauty spots surfacing collar and cuffs, plus low-over-the-bosom pockets, give this simple grey plaid worsted the stamp of Spring 1950. By Jo Copeland, $155; at Bonwit Teller.

3. Short, puffed sleeves, deep shepherdess collar, for a dress that you can wear on March evenings and warm days from now until September. By Claire McCardell, in turquoise blue silk Shantung, $60; at Lord & Taylor.

4. Checked for checks, yellow and tan, for it cloth, washable worsted-and-Egyptian cotton, for its citron belt, citron scarf. Joset Walker, $50; Lord & Taylor.

5. Long-torso look: pleated skirt of black and white silk surah; a long and narrow tunic top of black Heller rayon-and-wool jersey. By Mollie Parnis, $70; Best's.

6. Checked shirt-dress, news in silk organdie. In black and white, with rhinestone buttons and a patent leather belt. (Add your own red rose.) By Zweig Talmack, $50; Bonwit Teller.

7. Fresh union: black silk taffeta, white piqué. Here, in a city-summer coat-dress, with narrow cropped sleeves. By Nettie Rosenstein, $195; at Bonwit Teller.

8. Two-piece dress, navy-blue with permanent mushroom pleats, white stitching. By Claire McCardell in Celanese silk-and-rayon crêpe, $60; Lord & Taylor.

9. To start, or to complete, a summer-in-town wardrobe: short-sleeved, easy-fitting dress of black silk Shantung with margins of checked rayon surah. By Brigance, $85; at Lord & Taylor.

10. Late-day dress for now, now on, with wide-spread fichu collar, tapered skirt. By Nettie Rosenstein in blue Onondaga rayon faille, $125; at Bonwit Teller.

11. Summer suit-proxy: two-piece dress in red silk Shantung with a green-dotted necktie. The wide top is bloused, is balanced by a narrow skirt. By Zweig Talmack, $45; Saks Fifth Avenue.

12. Sheath of a coat-dress with a rounded bodice, and large hip pockets curving into a soft drapery. By Herbert Sondheim in sand-beige rayon-and-worsted faille, $90; Saks Fifth Ave.


5


8 Dazian 9 10 11 12

ECONOMICAL

To go on with one of our favourite questions--"Just how extravagant *is* extravagant?"--two pages of beautiful polemics.

The argument: there can lurk,
in what appears pure indulgence,
a downright thrift tract.

The economical part: the length
of time these once-extravagances last,
thereby becoming economies.

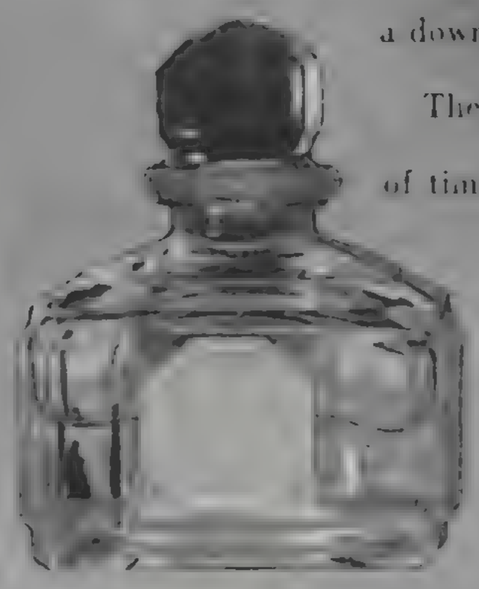
Our first example, the real jewel,
repaying, for generations,
the initial $1,875* it costs.

Cultured pearl ring, its silky globe
spectacular in size—wreathed in diamonds and gold; Verdura.

Next witness, the great perfume, the celebrated ounce
that actually costs pennies per day.

We name seventeen "greats"
here and on pages [illegible] and [illegible]
and tell in each case the cost per ounce.
(Rationale: not one seems too expensive
to use as an everyday thing.)







EXTRAVAGANCES

This representative hoard: Lucien Lelong's "Cachet," initially

$25* an ounce. Corday's "Fame," $18*. Caron's "Bellodgia,"

$15.75*. There is the classic example. Patou's "Joy,"

$45* an ounce. Lanvin's "Arpège," $23.50*. Le Galion's

"Sortilège," $25*. Chanel's "Bois des Îles." $17.50*.

Germaine Monteil's "Nostalgia." $25* an ounce.

Ciro's "New Horizons." $12.50*. Guerlain's

"Fleur de Feu." one and one-third ounces. $25*.

Next else, the economical extravagance

in the case of a handmade shoe. A shoe

that comes close to being immortal.

Opera pump in red lizard: cost, $52.

But it has, by reason of its leather-

and its skilled maker, the famous

Belgian, De Busschère—a remarkable

life-expectancy.

(His first shoe, about '23, may

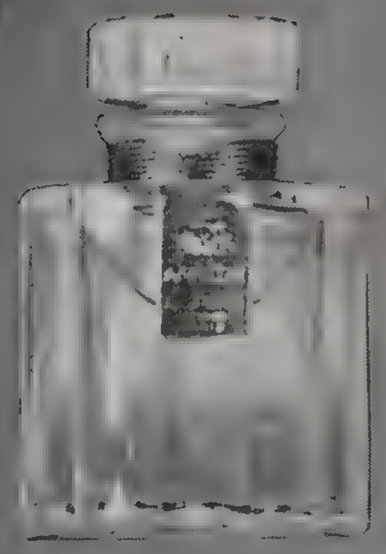
still be going today.)

Shoe and nylon

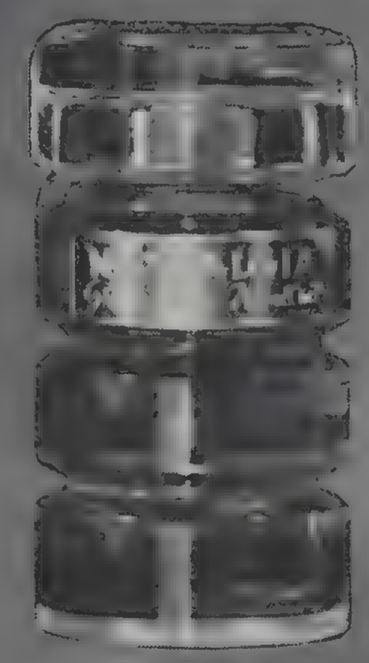
stocking, from

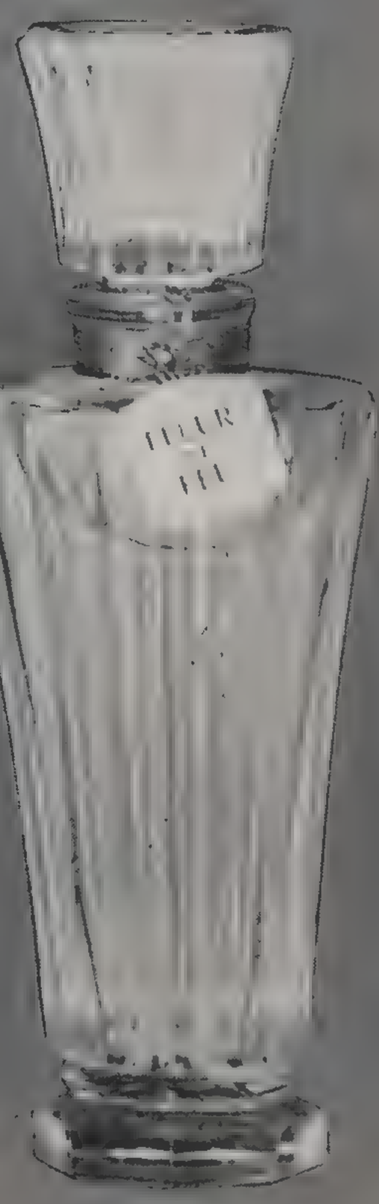
Henri Bendel.

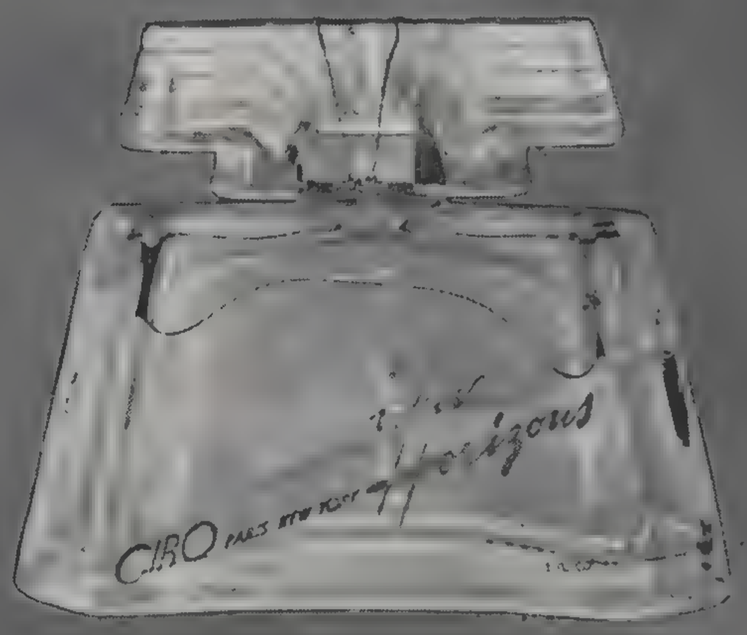
*Plus tax













FRANCES MCLAUGHLIN

MISS AMANDA STREET

Miss Street, the daughter of
Mr. and Mrs. Julian Street, junior
—whose clear young looks
and dark, polished hair
are well suited to silk organdie
(it's at its best worn with candor,
without frills). This dress,
bright yellow; green belt;
chambray slip. $50.
Bonwit Teller; Himelhoch's.

SILK ORGANDIE—
THE YOUNG DRIFT

Half dress, half butterfly. This is the new young formula. Its substance is that half-forgotten stuff, silk organdie. We've seen it before in ball dresses. But fresh to our eyes is silk organdie shaped in the drift of shirtwaist dresses and meant, this spring, to begin its day at five o'clock. It will go on to dinner, to parties, with bright sandals, a cap of veil. But later, on hot summer days, we'll see it everywhere with big hats, fresh flowers. Even in town, even at luncheon. There are things to remember about this new summer-day fashion. Best not go too fluffy with it. To give it substance and clarity: a shining, cropped coiffure; a lean young figure; perhaps a deep sun-tan. Most of the silk organdie dresses on these pages are made with their own slips. But whether they are, or not—there are now, in shops, slips in many colours, many materials, which you could choose to match, or not.



Plaid silk organdie, mauve and yellow,
catching the drift of the shirtwaist dress idea. A vapour
given substance by a rayon taffeta slip beneath.
Dress by Filcol, in Rémond Holland Organzari,
about $60. Altman; Garfinckel's; I. Magnin.

Green silk organdie—the colour, really,
of woods air. The dress, again a shirtwaist theme;
chambray slip; rayon satin belt. By Kenneth Tischler.
About $50. Lord & Taylor; Jordan Marsh; I. Magnin.
Atmosphere for silk organdie—Evyan's "White Shoulders" perfume.

SILK ORGANDIE

continued





Left: Plaid silk organdie with velveteen—
the effect, air tinted with colour and pattern.
The jacket, a blooming idea for city-summer air-conditioning.
Dress of Rémond Holland Organzari, jacket of Merrimack velveteen.
By Judy 'n Jill, $40. Lord & Taylor; Frost Bros.
Above: Checked silk organdie, fair as clover. The pockets,
clusters of leaves. Beneath all this delicacy, a rayon taffeta slip. By J.L.F., $60.
Bendel's Young-Timers; Woodward & Lothrop.

GENE TIERNEY IN SILK ORGANDIE

Opposite: Miss Tierney, of *Night and the City*, a film scheduled to arrive from England
in June—wears here a dress of silk organdie designed by her husband, Oleg Cassini.
The dress, proving how delicate plaid can be (and how good a thing with
Miss Tierney's fresh beauty) is a Jay Thorpe original; $195. Van Cleef & Arpels jewels.

RAWLINGS







SILK LINGERIE: NEW PLENTY

There is a praisable plenty, this season, of pure silk lingerie: delicious, soundly made, long-lived, well washable. On these pages: some best examples, frosted with lace and handwork; to be found in clear pink, a colour in remounting favour. *Opposite page:* Knee-high and almost waist-deep in lace, a satin slip with a close, bulkless line. Delicious to look at, good under narrow dresses. By Fischer. with lace, $25; Bonwit Teller; Vandervoort's; Hudson's; Garfinckel's; I Magnin. *This page; above:* Wrapped to a small cummerbund waist; lace-topped satin nightgown by Fischer, $35; Saks Fifth Ave. *Below, left:* All handmade, Gerli silk crêpe with an embroidered lace yoke; nightgown by Yolande, $35; Saks Fifth Ave. *Below, right:* Chemises are re-established in lingerie fashion: light, lean, easy to wear, they make a good all-in-all underpinning for suits. This one, with a tucked camisole top, in Gerli silk crêpe, with lace bands; by Radelle, $6; Stern's.





RAWLINGS

VOGUE, MARCH 15, 1950



SILK SHANTUNG: LINGERIE NEWS



Silk Shantung: news for lingerie—and good news—this summer standby material. It is cool, launders nicely, is shadow-proof (consider for sheer dresses), tailors firmly, looks wonderful. Here, five examples, simple in cut: the first point, cloth. *This page; above:* Bow-appliqué slip, sand colour, by Faris, $13; Lord & Taylor. *Left:* New-shape nightgown, grey-piped pink, $40; Bergdorf Goodman; L. S. Ayres. *Below:* Straight-line nightgown, edged in nylon net; sand colour, $19; Bergdorf Goodman. All three pieces in Shelhar Shantung are also at Neiman-Marcus. *Opposite page:* The robe, blue-piped natural colour, by Perfect, about $50; Bonwit Teller. The slip, bound in nylon net, sand colour, about $12; Bergdorf Goodman. Both, also I. Magnin. Gotham nylon stockings in proportioned leg sizes.





PAGES 138-141
PHOTOGRAPHED
IN THE APARTMENT
OF FREDERICK P. VICTORIA
BY RAWLINGS
VOGUE, MARCH 1, 1950

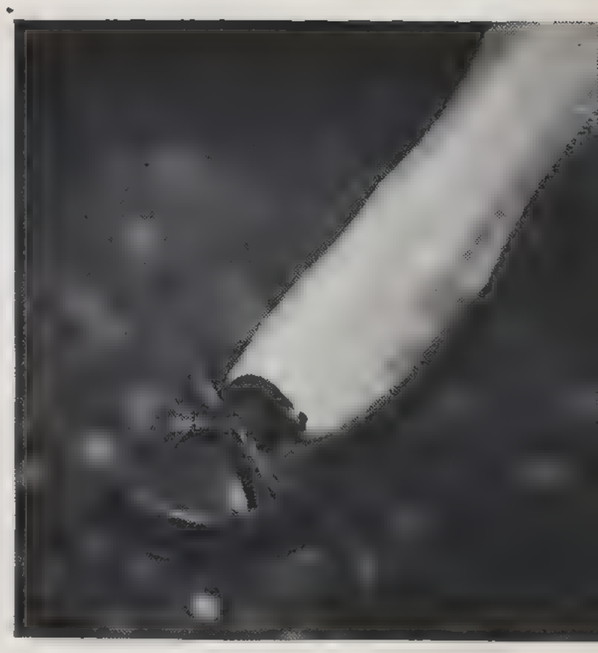




1

SHOES BY PLAN, PRICE A POINT

On this page and the next two pages, eight groups of shoes, each group made up of three shoe types, each group a carefully planned capsule shoe-wardrobe in itself. You may find that you want and need a whole trio; you may be reminded that your shoe supply is minus one type. In either case, you may be pleased to find that no shoe here—indeed, no trio—costs a fortune. The highest priced shoe among the twenty-four shown, a lizard opera pump, is $19; the others range from $7 to $17. All were made in St. Louis, a city with a long history as one of America's chief shoemaking centres. *Group 1*, well-rounded nucleus of a shoe-wardrobe for a lady who spends most of her time in town. The stripling in the photograph might be her sandal for a pleated crêpe five-o'clock dress; for dinner, the theatre, below a short vertical sheath; for dancing in chiffon. The stripling, an open interweaving of black patent leather straps, crossed at the ankle, by Marquise, $13; Kline's, St. Louis. V-throated afternoon opera pump, by Paramount. In white Shantung (to be dyed), $11; Saks 34th. City-country shoe of navy-blue calfskin, with buckled vamp-strap. By Rhythm Step. $13; Altman. *Group 2*, three in blond and brown leathers, the tawny side of an expansive shoe-wardrobe, or possibly all the shoes needed for a lady whose clothes consistently call for such tone-complements. The opera pump, smooth brown suède, with a moderate heel. By Paradise. $12; Foot Saver, W. 34th. The sandal, a high-heeled evening stripling in beige suède. A Delmanette. $17; Bergdorf Goodman. Lizard opera pump, brown, tall of heel, with an ease-promising curve of throat. A first choice with suits; as prized with coats, simple dresses. This shoe by Rice-O'Neill. $19; Adam Meldrum & Anderson.





2

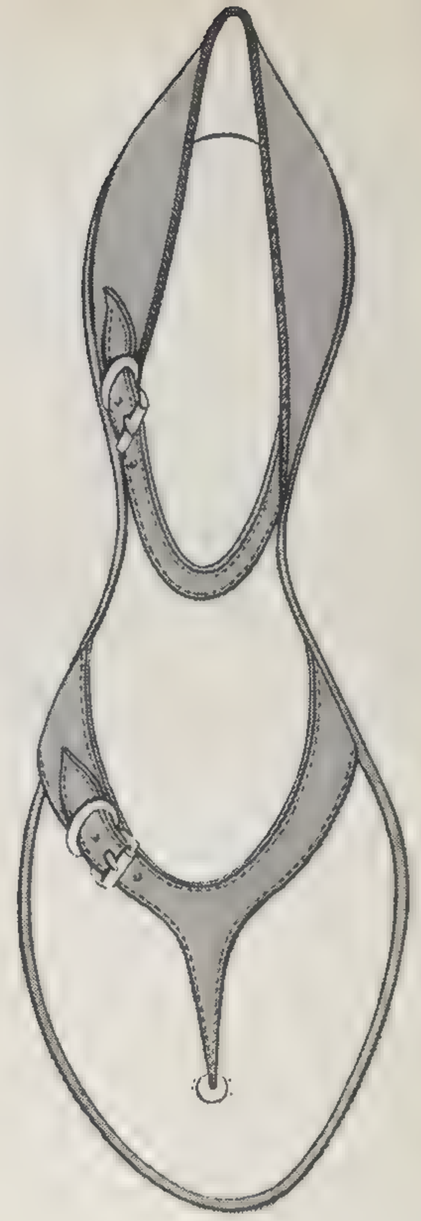




4







3





Group 3, three types of shoes, each in a different colour, a shoe-wardrobe for a lady who thinks out her colour arrangements with the care they deserve; who never, never buys a shoe simply because it comes in a wonderful colour, but *only* when that tone is part of her over-all fashion plan. Flat-heeled shoe with a tasselled tie, a red calfskin Delmanette. $17; Bergdorf Goodman. Ankle-strap evening sandal, caramel-coloured kidskin, by Peacock, $17. At Winkelman Shoe. Afternoon opera pump with arches of straps, by Carmelette in rust suède. $11; Loeser's. *Group 4,* another minuscule shoe-wardrobe, various in colour, type, purpose, and leather. At the top, a completely smooth, flat-heeled opera pump of polished calf in that staple colour —navy blue, dependable as black with many colours. A Delmanette. $15; Bergdorf Goodman. High-heeled opera pump, black suède, airily strapped. By DeLiso Debs. $16; Bonwit Teller. For a beach holiday, a summer in the country (and perhaps with a white piqué housecoat), flat, closed-back sandal of green kipskin, by Penaljo. $10; ready in April at Lord & Taylor. *Group 5,* a sequence with summer needs in mind, proof in the materials—or in the designs. Silk Shantung for an opera pump that might, because of its light weight, its shape, be the most-often-worn shoe of a season. By Rice-O'Neill. In white, $15, dyeing extra; Bloomingdale's. Blue denim as the news, top and strap of a blue calf flat shoe, by Paramount. $13; Saks 34th. With evening cottons, evening silk organdies, this high-heeled bare outline sandal, a side-swept stripling, with a winding ankle-strap. By Paramount in green calfskin. $13; Saks 34th.

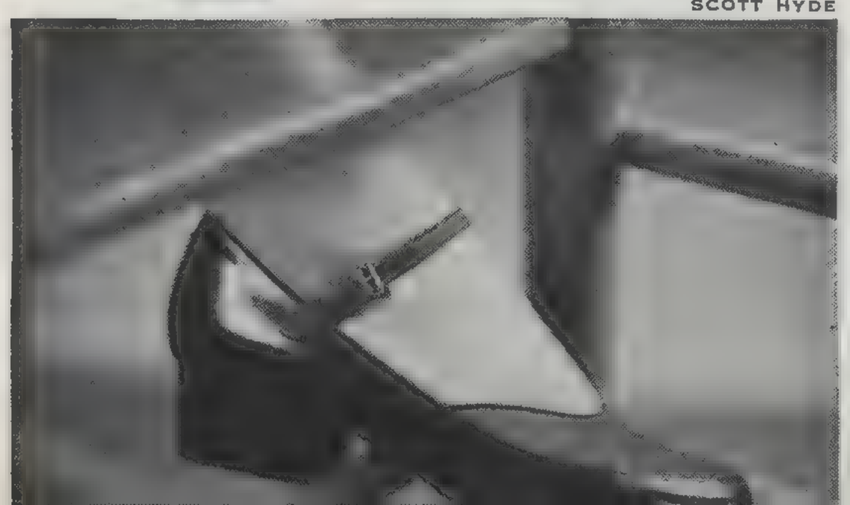


5



Dan Cortes

SCOTT HYDE







6



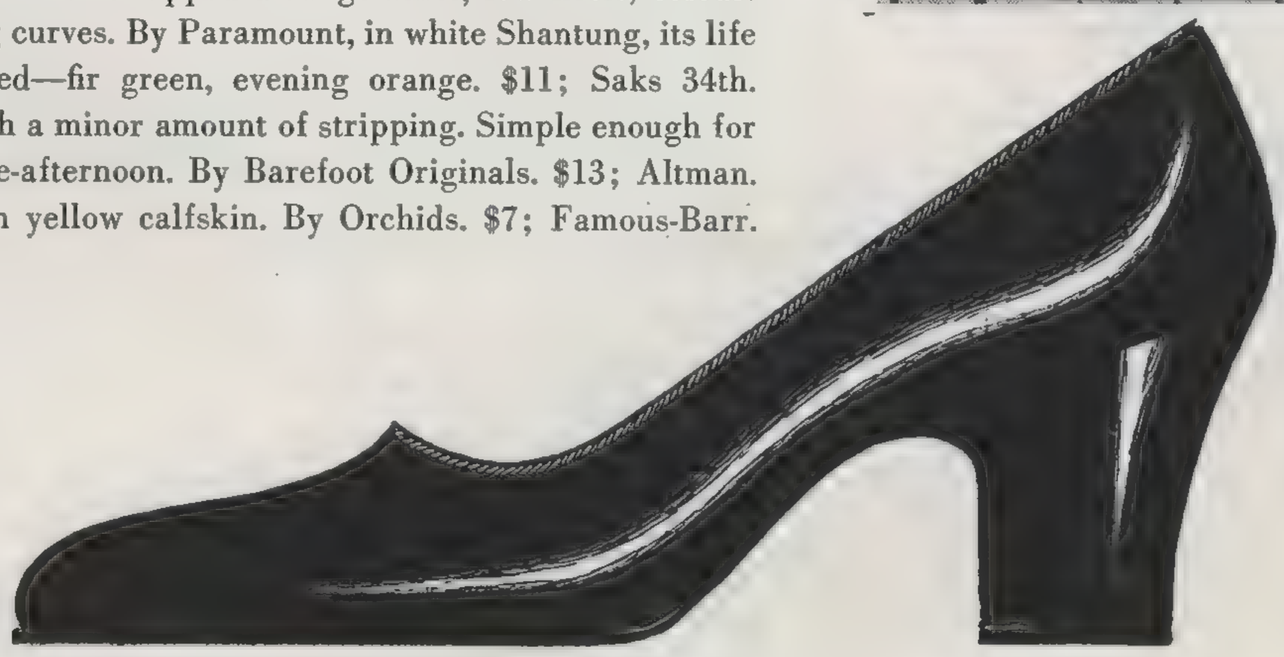
SHOES BY PLAN

continued

7



Group 6, shoe trio to please a lady who likes simple lines, non-climbing straps. As good for a day in town as for the country: the flat shoe in brown calf, friend to tweeds, linen, denim, Shantungs. . . . By Johansen. $13; The Guild House, Boston. Shell opera pump of black suède, with black calfskin for the moderate heel and the linked narrow strippings at the front. By Rice-O'Neill, $17; at Bloomingdale's. An uncomplicated shape, a lively colour: high-heeled opera pump, squared at the throat, dipped at the sides, in red calfskin. By Valley. $15; Bloomingdale's. *Group 7,* strapped flat sandal of black patent leather. By Vitality. $9; Saks 34th. Completely plain opera pump on a sensible heel, in black patent leather, spring perennial, and new as a year-round leather. By Naturalizer. $10; Macy's. Closed sandal in navy-blue suède, with an ankle-bracelet strap, a high heel, the shoe front made of strippings in graduated sizes. By Valley. $17; Bloomingdale's; B. Siegel. *Group 8,* three shoes for a devotee of strapped arrangements, low heels, colour. Shell opera pump with stripping curves. By Paramount, in white Shantung, its life depending upon what it is dyed—fir green, evening orange. $11; Saks 34th. Flat shoe of navy-blue suède with a minor amount of stripping. Simple enough for morning; pretty enough for late-afternoon. By Barefoot Originals. $13; Altman. Ground-level, open-air sandal in yellow calfskin. By Orchids. $7; Famous-Barr.



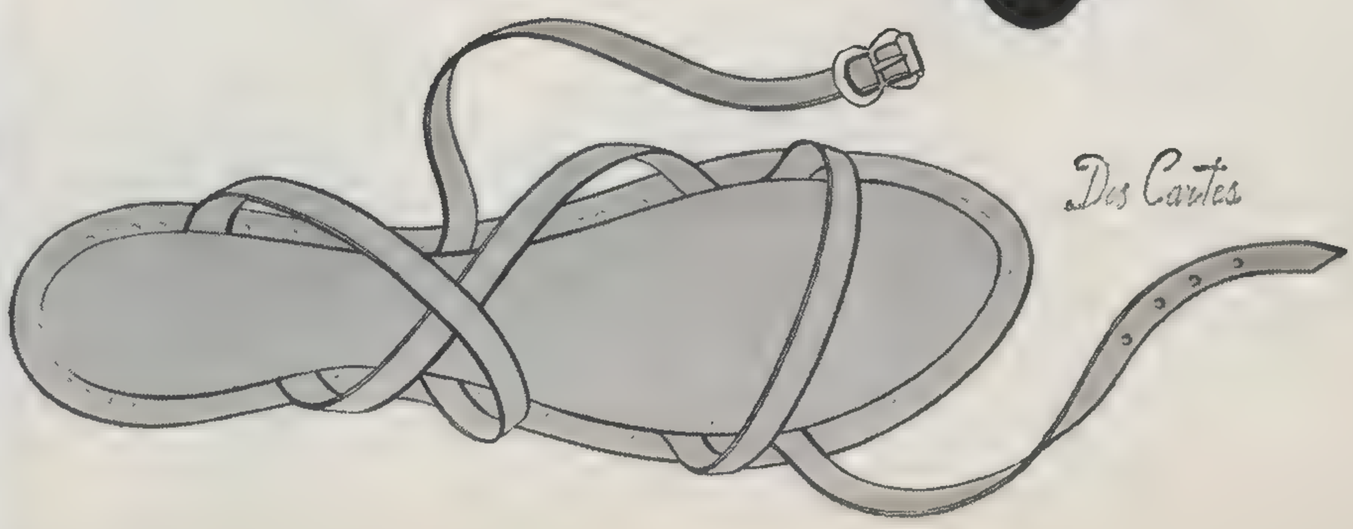




SCOTT HYDE



8



LANVIN



ARPEGE

the best Paris has to offer

Bottled and packaged in France



A swatch in time...

(two square inches of pure heaven)

What are your needs, your wishes . . . for the dress that is yours alone? With these bright bits from a sample envelope you can match the dress in your mind's eye . . . a shade, a pattern, a rich texture, with fabrics that are just plain, downright *beautiful*. How about these for a starter?

Townish tie silk? lustrous, Swiss silk Louisine, tiny checked, subtle, persuasive, all ours, first return since 1914. 6.50 yd.

Pique sundress? bold and British, color-splashed, crisp, breezy, enduring, 2.95 yd.

Dressmaker suit? Swiss exclusive corduroy (mmmm), opalescent, like peach bloom, narrow-narrow wale, 4.50 yd.

Good black? polished, silk tissue faille, like a black pearl, rare, perfect, 6.50 yd.

Sport print? our dashing, lucky silk shantung, paddock, dice or hunting trophy, all blue ribbon, 5.50 yd.

Garden wedding? misted cloque organdy, fragile, sugar almond shades, drifting long or short, 1.65 yd.

Occasion print? opulent, pure dye, pure silk, printed in France, vibrant-colored daisies scattered on black, ours alone, 12.50 yd.

Shirtwaist? petal-fine, glowing, iridescent Swiss cottons, tone-on-tone checks, diamonds, stripes, all small weaves, all ours, 2.95 yd.

We'll help with these and hundreds and hundreds of others. To feel them, see them, try them in different lights . . . with your wardrobe, write now for swatches, and you're on your way to your mind's eye dress.

McCutcheon's
FIFTH AVE. AT 49th ST., NEW YORK 17, N. Y.

MORE ECONOMICAL EXTRAVAGANCES



More perfume "greats" (see pages 132-133). Fragrances that prove to be economical accessories by-the-day. *Directly above:* Dior's "Diorama," $30*.

MIEHLMANN



Top: Economical extravagance in a spiral bottle. D'Orsay's "Divine" perfume. $18.50* per ounce—very little per day for a delicious aura of fragrance.

Directly above: Liquid gold (fragrance-wise, of course). Dana's "20 Carats." Ounce, $18.50*. Small-change investment, application-by-application.

Left: This celebrated ounce is Henri Bendel's "10 West"—a $15* investment in fragrance that will amortize itself over a long period of happy wearing.

**Plus Tax*

More on page 148.



Few are born beautiful . . .

All can achieve beauty

with the Elizabeth Arden Basic Ritual

This is a solemn promise from Elizabeth Arden! Keep an inner radiance . . . keep faith with the Elizabeth Arden Basic Ritual . . . and you will have beauty! Miss Arden's "essential" preparations are like no others in the world. Her beauty ritual is a secret of women who have become legends . . . because they seem never to age. It can be the secret of *your* beauty, too!

So startlingly effective, the Elizabeth Arden Basic Ritual

Cleanse...Ardena Cleansing Cream for dry or normal skin, 1.00 to 6.00
Milky Liquid Cleanser for oily skin, 2.00
Refresh...with Ardena Skin Lotion, 1.00 to 9.50
Smooth...Ardena Velva Cream for normal skin, 1.00 to 6.00
Ardena Orange Skin Cream for dry skin, 1.00 to 8.00
Ardena Astringent Cream for oily skin, 2.00, 3.75
Over 30? Use Special Salon Treatment Lotion, 5.00 to 10.00
and Special Salon Treatment Oil, 3.75, 10.00,
with Ardena Perfection Cream, 3.25 to 18.00

For slight skin irritation, or chapping, use wonder-working Eight-Hour Cream, 1.50, 2.50 All prices plus tax

Elizabeth Arden

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Good Grooming

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WISS MANICURE IMPLEMENTS

The making of only the finest in manicure cutlery is a "specialty of the house" with Wiss—that's why you're assured of superior quality and performance in manicure implements bearing the Wiss name. You will find Wiss manicure implements in the nearest department store notions department.



WISS MANICURE SCISSORS

Their sharp, thin points permit extremely close cutting of the cuticle. Their perfect adjustment permits them to be used in either hand with equal ease. Illustrated, No. 573¾—$2.25. Others from $1.90*

WISS NAIL SCISSORS

Even the heaviest toe or finger nails are left smooth, with no ragged edges or sharp corners thanks to the sturdy, curved blades. Illustrated, No. 663½—$2.25. Others from $2.00*

WISS CUTICLE NIPPERS

As your manicurist will tell you, trimming cuticle is an exact science with WISS cuticle nippers. Their keen edges meet with a surgical precision, and they are perfectly adjusted for long-lasting satisfaction. Illustrated, No. 254—$3.95.

WISS NAIL NIPPERS

Attention men! When finger or toe nails need attention and time is of-the-essence WISS nail nippers will do the job quicker and better, clipping clean and sharp. For speed, convenience, accuracy, and smooth results choose nail nippers made by WISS. Illustrated, No. 265—$4.50.

*Prices slightly higher Denver and West.

Ask to see the complete line of WISS manicure implements including nail files from 3½" to 8", tweezers in assorted point styles, and cuticle pushers.

WISS

Quality for more than a Century

J. WISS & SONS CO., NEWARK 7, N.J.

MORE ECONOMICAL EXTRAVAGANCES





MIEHLMANN



Top: Nominated as a perfume "great"—Schiaparelli's "Sleeping," in a candle-shaped bottle. Overall cost per ounce, $15*. Everyday use—a pleasure.

Centre: Another pearl-of-little-price per application. Houbigant's classic "Quelques Fleurs" perfume. The initial investment per ounce is $12.50*.

Right: This precious commodity is Lenthéric's atmospheric "Repartee." Economical at $15* the ounce—considering the pleasure it gives per drop.

**Plus Tax*



Such a clever, dramatic compact

to bring forth from your purse. A flick of your finger turns it into a miniature French vanity table . . . before the very eyes of your enchanted audience. Wadsworth got the idea in Paris.

You can get it at your favorite jewelry or cosmetic counter.

In gold-tone metal with mirror top. About ***$5.00***

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"VANITY TABLE"

Created by the makers of America's finest watch cases.



This Spring . . . of all Springs . . .

VIRGINIA HOT SPRINGS

. . . and the finest HOMESTEAD *in history!*



Let this be the year . . . the year for you and your family to enjoy the truly classic vacation of the Americas . . . in the enchanting Virginia Alleghanies, at the incomparable Homestead.

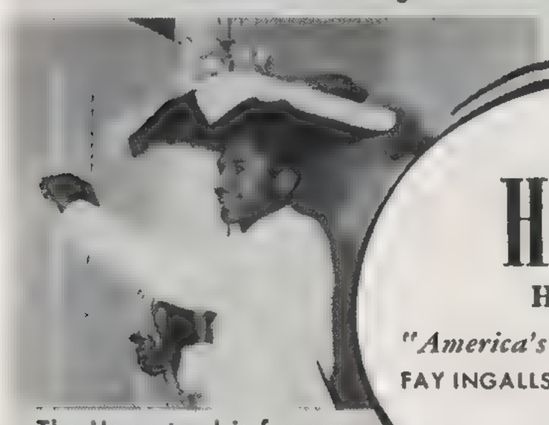
The Homestead is finer than ever in 1950. Our championship golf courses are at perfection . . . the carriages and horses are ready to take to mountain trails . . . all of the delights of this 17,000-acre estate await you.

Come for the sports . . . for the gay social scene . . . for wonderful rest and relaxation. Write for rates and full information.



Golf, tennis and other sports in mountain surroundings

Overnight by train from Eastern and Midwestern cities. Motoring charts available.



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HOMESTEAD
HOT SPRINGS, VIRGINIA
"America's most Distinguished Country Hotel"
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NEW YORK OFFICE IN THE WALDORF-ASTORIA, PLAZA 8-2289



Shoot skeet at our outstanding four-field layout



Luncheon on the lawn

CORTISONE

(Continued from page 124)

carbon, hydrogen, and oxygen. All this, however, is somewhat nebulous.

The supply of cortisone was so small, a little more than a year ago. that there was only enough to send to the Mayo Clinic. Beginning last August, production figures rose so that cortisone was made available to close to a hundred research centres, chosen by a committee appointed specifically for that purpose by the National Academy of Sciences. By January of this year, there was further expansion. Enough was available to include all medical teaching centres in the United States and Canada in the allocations. (The cost today to the various centres is $150 per thousand milligrams.) These centres, however, must limit their use of cortisone strictly to research. Along with the broadening base of supply, however, has come an increase in the possible uses of the drug which is now being used, on an investigational basis, on problems other than rheumatoid arthritis—for instance, in certain kinds of cancer and heart disease.

Patients are selected by the medical centres primarily for their usefulness to the investigators, not for their position in the community or their financial rating. Cortisone is so scarce that the emptied vials are washed in a saline solution to recover any remaining crystals.

But scarcity is only one reason why cortisone is not in general use. As in the case of all new drugs, its full effect is still undetermined. Its toxicity must still be reckoned with. Time alone can disclose its long-term effect.

Among the carefully screened patients to whom cortisone was given was the white-haired woman in the blue and white print dress, sitting in the brown brocaded wheel chair in room 429. She had been chosen because of her twenty-nine arthritic years, because of her extensive damage from the disease. Medical investigators already knew what dramatic effects cortisone exerted on less advanced cases. What would it do to this woman who was considered "a derelict" in medicine's blunt phraseology? This is what happened to her in eleven cortisoned days.

DIARY OF ROOM 429

1st Day. Routine check of heart, kidney, liver. An encephalogram to check brain waves. A glucose-tolerance test. to rule out diabetes. A sedimentation test to indicate active severity of disease. And many others. Complete medical history taken. Patient played Canasta with son.

The doctor, a blond man in his early forties, of unequivocating directness and a briskness never overlapping into haste, arrived at 3 P.M. With him, an assistant and a woman secretary carrying a pad and sheath of pencils. Son wheels patient to bed.

Son (in a whisper): "Are you going to give it to her?"

Doctor, reaching in pocket, pulled out a vial filled with milky fluid, which he handed to the son.

Examination of all patient's joints. Patient winced, bit lips, cried out, tried to laugh. Nurses cried openly. As secretary took notes, doctor read out in arithmetical figures degree of immobility and pain, like a tailor reading measures off his tape.

Doctor: "I'll give you your first injection of cortisone if your son will pass me that vial." (A moment of miraculous turn-about achieved as son seemed to pass gift of life on to his mother.) Doctor filled hypodermic himself. Injection given in buttock muscle at 3:34 P.M. "No more pain killers, no codeine, no medication, not even aspirin or vitamins. You'll get an injection of cortisone daily. Remember, I don't know how much good it will do . . . if any."

2nd Day. Patient reports no change. Cortisone injection before noon.

Doctor: "If you were allowed to, would you take codeine?"

Patient: "No." Seems startled by her own answer.

3rd Day. Doctor's visit at 1:30 P.M. Strange atmosphere, as though patient were in the witness chair and the doctor was a proscuting attorney.

Doctor: "I want to know how you feel. What can you do . . . if anything . . . that you couldn't do before? I want specific facts, not imagined things. What about pain?"

Patient: "I blew my own nose this morning for the first time in ten years. There's less stiffness and I am free of 'rest-pain.'"

Doctor: "Did you feed yourself this morning?"

Patient: "I can't."

Doctor: "Did you try or are you just too lazy?"

Doctor examined patient in chair, reading back mathematical findings to secretary. Injection of cortisone.

Patient remained wary, overcautious. During an evening visit by friends, patient, unsolicited, suddenly raised arms, pulled elbows from body, showing off a general loosening up that she hardly dared believe. Note important symptom: patient unaware that this is the beginning of euphoria and benign exhibitionism, characteristic of cortisone's effect.

4th Day. Bad day. Patient tried to feed self breakfast and failed. Cortisone at 11:15 A.M. Depressed. No progress since yesterday. "Just a sameness." Admitted significance of diminishing stiffness, vanished "rest-pain." Intellectually uneasy. Aware that majority of cortisone patients show dramatic improvement in 72 to 96 hours.

* * * * *

There were several other patients taking cortisone in this hospital. Both of them showed typical reactions to the drug. One was a man in his early forties. When he entered the hospital, he was unable to walk. His ankle joints were fused, or, in proper arthritis terminology, frozen. Psoriasis had developed over his face,

(Continued on page 152)

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Hinged Armhole

. . . freedom-giving feature,
in an exclusive range of
Mt. Tom Fabrics





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Mix 'em or match 'em to your fun! Lustrous combed yarn Sun-rib Cotton . . . cool . . . fast color . . . crease resistant . . . pre-shrunk, of course. In Citrus Yellow, Coral, Robin's Egg Blue and White.

BOATSHIRT, S-M-L **$6.95**

LITTLE BOY SHORTS,
10-20 .....**$4.95**

. . . and a wardrobe of other fun-styles, too!

White Stag SUN TOGS
WHITE STAG MFG. CO. PORTLAND, OREGON

AT TOP STORES

CORTISONE

(Continued from page 150)

hair, and hands like a yellow petrified mould. Ten days later, an alert, good-looking, brown-haired man, with an unmarked face, he stood in the corridor talking to Sister Angela. (In the corner of his room were his crutches, discarded as one sees them in the Grotto at Lourdes.) The doctor asked him to describe his pre-cortisone condition. Even going back mentally was difficult. "I hurt like hell. I had a hideous crud all over my head, face and hands. Now it's gone—except on my fingernails—and it's going there too; the nails are growing in underneath. In fifteen years, I spent $150,000 on my joints and I still couldn't walk or use my hands, just a damn invalid. . . . Can I have my encephalogram early? I'd like to take some friends dancing."

On a bed in a ward with movable partitions and the *ambiance* of privacy lay another cortisone case, a girl of about twenty. She weighed sixty pounds. Her whole skeleton was exposed beneath skin from which the cushioning flesh had fallen away. Her eyes were glazed, her face numb, she could hardly speak. Instead of arms and legs, there were extensions of bone no bigger than a tennis racket handle connected by joints the size of cantaloupes. She was unable to eat or retain liquids. She could not move. She had been immobilized in a cast for a year. Four days, and four doses of cortisone later, she could lift her arms a foot off the bed. She enjoyed eating; she had put on weight. [*Editor's note: By the end of three weeks, she could feed herself, had gained twenty-six pounds.*]

DIARY OF ROOM 429 *(continued)*

5th Day. Patient admits to limited loosening up, free of "rest-pain." Sees little change from previous day. (Important 72- to 96-hour period passed without dramatic results.) Cortisone injected at 11:05 A.M. Tension grows into anxiety. Mother and son play Canasta almost therapeutically.

Doctor at 7:05 P.M. Asks to see patient get into "walker." (A cage, shaped like a half barrel—made of widely separated steel ribs with crutch handles at the top, rollers at the bottom—enables patient to stand and take a half-dozen steps.)

To heave herself into an upright position requires tremendous effort for the patient; the locked condition of her knees complicates the process. Nurse leans on "walker" to hold it in place. Because locked elbows act like a strait jacket on the patient's muscles, a nurse must usually lift her arms over the crutches.

Patient: "Lift my arm, please."

The nurse seems not to hear or understand. With no help from the nurse at all, this time patient's arms slide up and over crutches. Patient seems unaware that she has lifted her arms herself, partially due to the concentrated effort of getting herself secured in the "walker," partially to a subconscious habit pattern that *assumes* the nurse must have done it. Starts out nervously to drag right foot forward from the hip. There's no drag—with the first step the foot rises two inches from the floor.

Doctor: "More, more, more." Patient briskly turns "walker" as she goes back and forth. "More, more, more, more . . . good . . . fine. That's enough for now."

Patient returned to chair, tremendous sense of exaltation.

6th Day. A new alertness, a new confidence apparent. Arms formerly pinned to sides moving out; patient using them for emphasis in conversation. Head turns on axis of neck. Greater freedom in shoulder girdle—consisting of shoulders, upper arms, and neck. Effect similar to a rusted-out robot which has suddenly been oiled. Cortisone injected again at noon. Doctor able gently to rotate previously immobile ankles.

Patient: "I've tried to discount pain for so many years . . . now it's hard to admit . . . to realize the truth. I'm getting better. I have no 'rest-pain'—none. Something's going on—I feel it. I feel different inside."

7th Day. Patient looks younger. No stiffness or soreness in spite of yesterday's activity. Cortisone again at 10:45 A.M. Canasta all morning.

Doctor at 2:05 P.M. Ankle, hand, and finger joints—on which the slightest pressure brought deep pain several days ago—now can stand full pressure of doctor's thumb, bearing down until his thumbnail blanches.

Doctor: "We are sufficiently pleased with your progress to continue cortisone for an indefinite period. Our next job is to work out a minimum holding dose. . . . I can't tell you what will happen over a period of time. No one can. We just don't know. But we do know that your *pain* is gone. There is a general loosening up, about ten per cent more mobility in certain areas, more in others—enough increased motion and function to allow certain essential acts, such as eating, to be accomplished. With mild physiotherapy, you may get ten per cent more—you may even get more than that . . . or less. I just don't know."

11th Day

Patient: "It may not seem like much to you, but I can touch a comb to my hair—and today I held the telephone all by myself."

THERE are some 7,000,000 Americans suffering from rheumatism and arthritis and less than five cents per sufferer set aside for care and research. There are only 200 free beds allotted to the study and treatment of arthritis and other rheumatic diseases.

The Arthritis and Rheumatism Foundation is winding up its 1949-50 drive. Donations may be sent to:

ARTHRITIS AND RHEUMATISM FOUNDATION
535 Fifth Avenue
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Again for 1950
Ford chosen "Fashion Car of the Year"
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FASHION ACADEMY

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ALVIN HARTMAN DIRECTOR · REGENT 7 0231 2

January 23, 1950

Mr. Henry Ford, II
President, Ford Motor Company
Dearborn, Michigan

Dear Mr. Ford:

It is indeed a pleasure to announce that the new 1950 Ford has been chosen to receive the Fashion Academy Gold Medal Award for 1950. Because the Ford has not been content to rest on its laurels for 1949, but has exerted every effort to elevate the new Ford to even greater heights of fashion achievement, we applaud its success.

In the new 1950 Ford, America's Best Dressed women will find for their personal transportation a more perfect expression of the most modern fashion dictates and a more flattering background for their individual style awareness.

Retaining the smart grace of line that characterized the 1949 Ford, the new edition possesses added beauty in color, appointments, and design, and richer appeal in styling. It can rightfully make claim to an important place in the 1950 fashion picture.

Again, my sincere congratulations.

Cordially yours,

Alvin Hartman
Director
FASHION ACADEMY.

EAH.B

Only Wallace Sterling ... like Sculpture ... is lovely from every angle



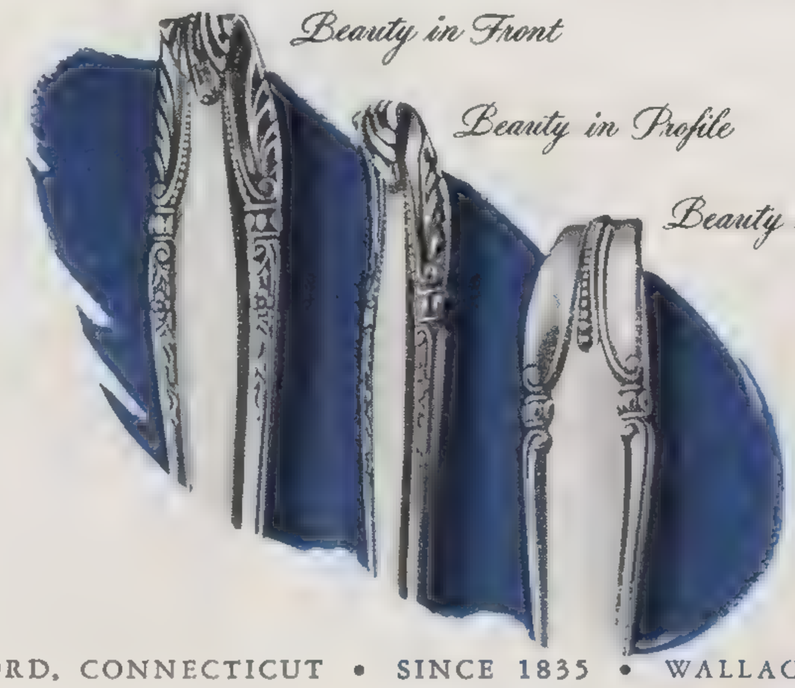
BISQUE FIGURINE, FRENCH, CIRCA 1850

Only Wallace Sterling ... like Sculpture ... has

Third Dimension Beauty

Spring reawakens the love of beauty in our hearts and our everyday living. And, the beauty of each day's living will be enhanced for you by the proud possession of Wallace Sterling ... the most sought-after silver in America.

That's because William S. Warren, famous designer of fine silver patterns, has created in Wallace the only sterling with the "Third Dimension Beauty" of sculpture ... beauty in front, beauty in profile, beauty in back. Before you select your silver, be sure to see the five "Third Dimension Beauty" designs in Wallace Sterling. Left to right: Grande Baroque, Sir Christopher, Grand Colonial, Stradivari, Rose Point. Six-piece place settings from $27 to $35, according to pattern.



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DESIGNS FOR DRESSMAKING

Other views and sizes of designs shown on pages 122-123



7058
7018



7057

Blouse No. 7058: 12 to 18 (30 to 36). Size 16, 2⅞ yds. 35" voile. Skirt 7018 "Easy-to-Make": 24 to 32 waist. Size 16, 3½ yds. 35" cotton brocade. Each 50c. Two-piece dress. Design No. 7057: Sizes 12 to 18 (30 to 36). For size 16, 5½ yds. 35" cotton brocade. Price, 75c

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RULES FOR THREE PACK CANASTA

THREE packs are used and thirteen cards dealt to each of the four players. Two cards are drawn except, of course, when the player picks up the discard pile.

A game is 10,000 points. When a player reaches 7,000 points he must then have 150 points to go down. A bonus of 800 points is given to the player who holds all six red treys.

In this game, sequences are allowed. A player may put down three of a sequence but it must come from within his hand; in other words he can not begin a sequence by picking up the discard pile. Once a sequence of three or more is down, however, he is allowed to add to it from the discard pile. A bonus of 1,000 points is given for a sequence of seven cards of the same suit.

Canastas may be made with jokers and two's, but to do so all seven cards must be put down together out of the player's hand. This counts 1,500 points.

Two Canastas are necessary to go out; a bonus of 200 points for going out and 500 points for the final game.

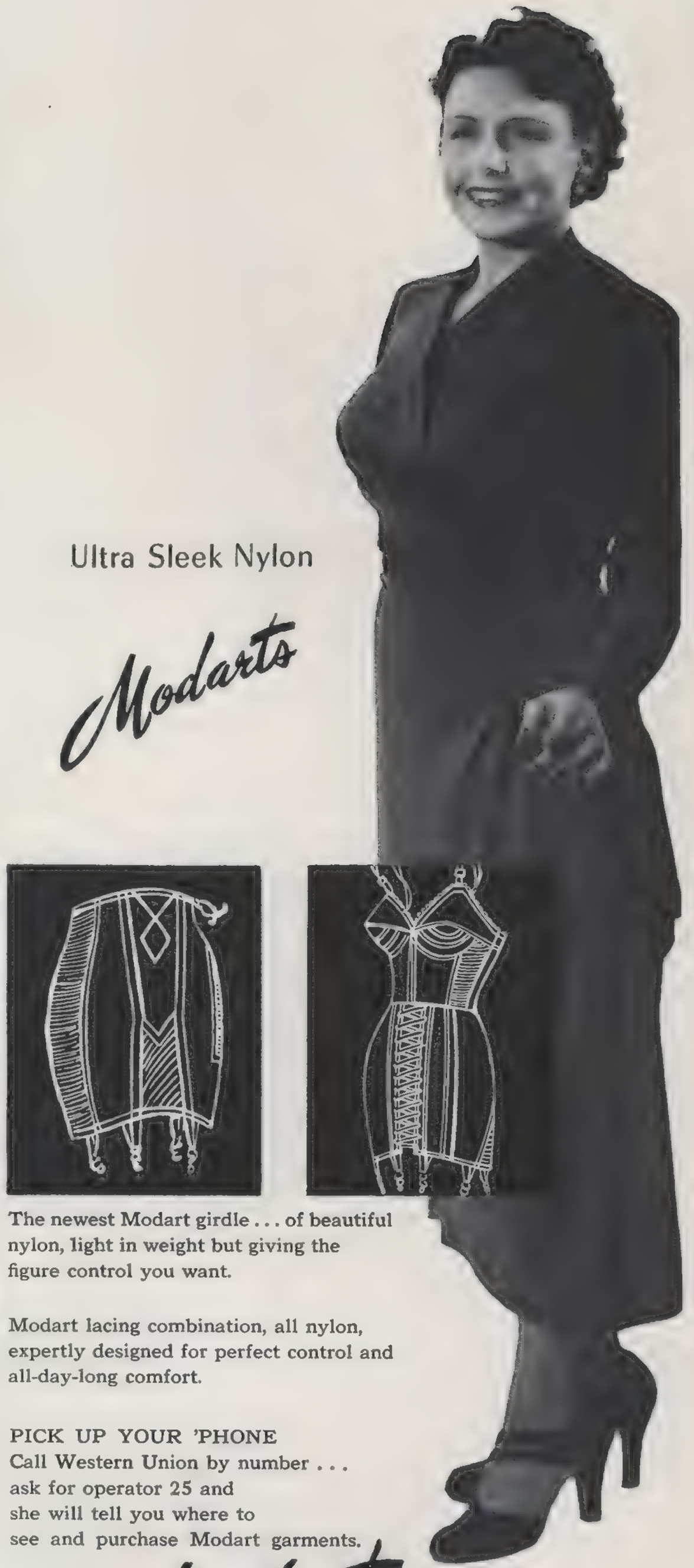
There is a 500 point penalty for asking to go out and not being able to do so. (Some people play a rule that forbids a player going out in the first hand of the game unless he has a Canasta in front of him. In other words, partner A may have all the cards in front of him, but partner B is unable to go out unless he can make a Canasta for himself before doing so.)

All other rules in three pack (for four players) Canasta are similar to those in the conventional game.

CHARLESTON IN THE SPRING

THIS year (from March 20 to April 15), for the first time, Charleston opens twenty of her most distinguished eighteenth-century houses, with their Adam interiors, Georgian panelling, Lowestoft porcelain, and Chippendale furniture.

The Historic Charleston Foundation, a non-profit organization, has arranged these house tours, and funds raised from the sale of tour tickets will be used to help preserve the heritage of Charleston. Charleston's "open house" is timed to synchronize with the full blooming of the great gardens, Magnolia, Middleton, and Cypress. Tours Headquarters, 94 Church Street, Charleston, South Carolina, has information and the tour tickets.





Gown by Irene

What is her SECRET?

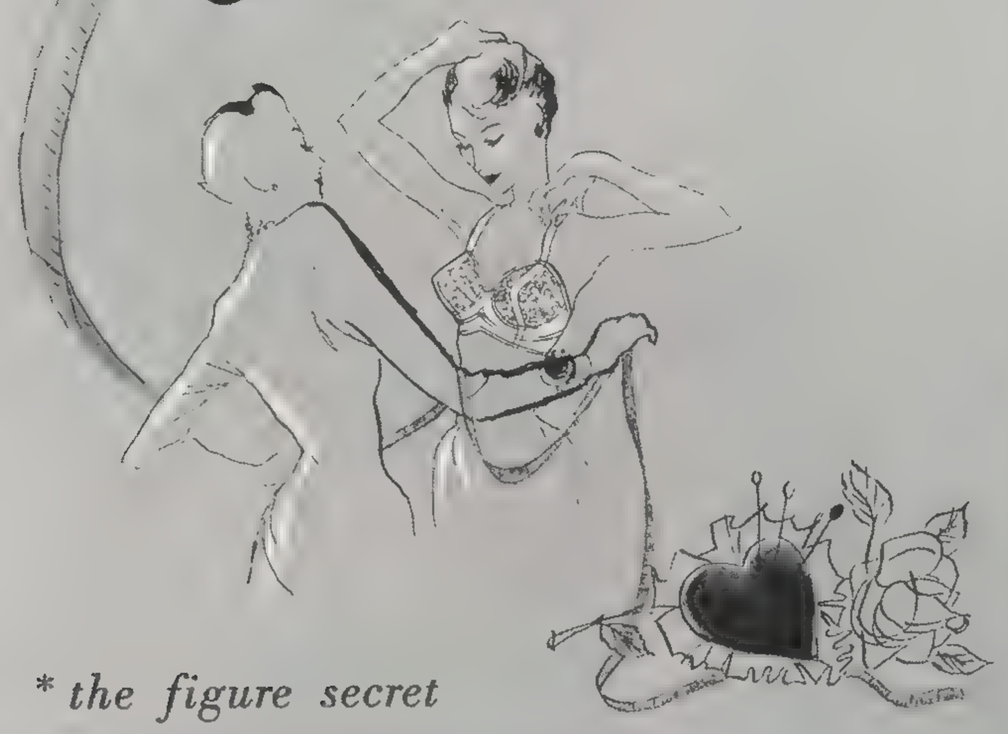
You see her where smart people gather...
you wonder at her exquisite grooming...her poise and figure confidence.

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she's the woman who wears a Lov-e' brassiere—the bra with the unique uplift design that is fitted carefully... correctly...personally to your *individual* measurements.

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DISCOVERIES IN BEAUTY





Above: Two delicious aids to beauty by Hattie Carnegie. Fluffy Cleansing Cream (*left*) to be removed with cotton moistened with Skin Lotion. 29 W. 48th Street, N. Y.

Tiny footprints with make-believe ruby toes wind their way across a gold-like compact and lipstick by Paul Flato. Both fit into a black case. Saks Fifth.



Fashion news in fragrance form: Revillon's "Carnet de Bal" perfume could add fragrant fashion-atmosphere where there are furs, pearls, glacé gloves. Bonwit Teller.

From Beauty Counselors: a tiny plastic case that holds a beauty's working essentials. Powder, refresher, rouge, lipstick, two foundations. One colourless—one tinted.

MIEHLMANN





Diamonds set in palladium

"Tonight, my dearest, we're close to the stars."

As he spoke she, too, felt far away . . . dreaming of the day when a palladium circlet would join the palladium engagement ring he had just placed on her finger.

Enduringly white . . . palladium is a rare, precious metal for the most cherished of jewelry. It artfully emphasizes the brilliance of diamonds . . . makes them seem larger . . . holds them securely.

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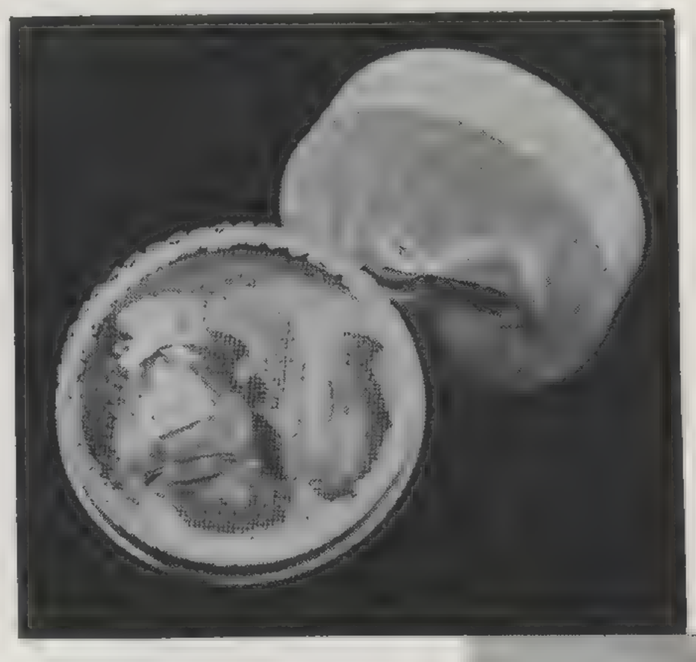
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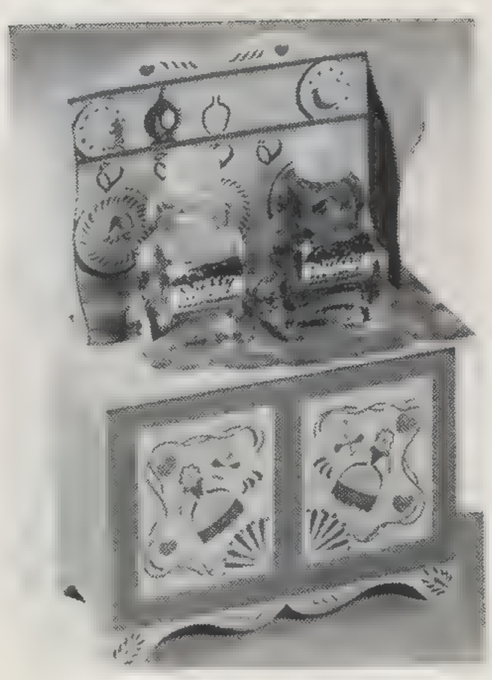
DISCOVERIES IN BEAUTY



New way of applying fragrance: Houbigant's Liquid Skin Sachet, creamy fragrance in two sizes, for the purse (there are refills), for the dressing table. Stern's.

Cherry Bounce is more than a new nail and lip colour by Dorothy Gray. It is a new dance step as well and each C.B. package contains a certificate entitling you to one C.B. lesson at the Fred Astaire Studios! Franklin Simon.





This miniature Dutch cabinet holds unexpected utensils. They are two perfumes by Peggy Newton. "Sassy," a fresh, high-key fragrance, and "Sultra," warmer, heavier accessory for evening.

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Gracefully minimizes large bosoms, adds "**Natural Beauty**" to small bosoms. Whatever your figure type, you'll be lovelier by far in a Custom Styled "**SURPRISE!**" Bra. It assures you personal fit perfection. Compare, and you too will wear a "**SURPRISE!**" Bra, the choice of style-wise women everywhere.

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New package—new idea by Breck: wonderfully thorough shampoo coupled with a plastic container. The container dispenses a proper measure of shampoo with gentle pressure, is easy to grip, will not break. Lord & Taylor.



MIEHLMANN



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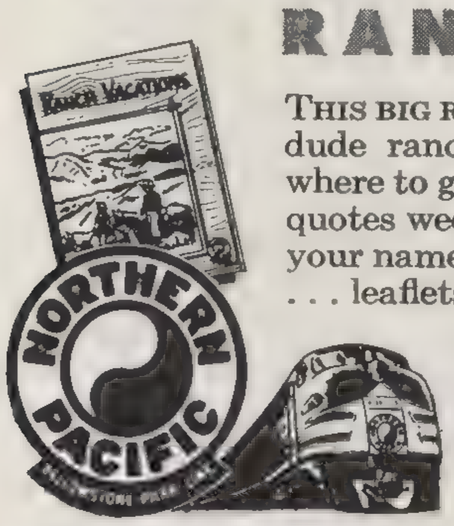
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PARIS COLLECTIONS

(Continued from page 81)

hats with dark street dresses. Balmain shows yellow fleece coats, yellow Shantung dresses. Rochas, a copper pleated blouse-top over a straight-skirted blue dress; an orange rough wool coat. Patou, orange for afternoon. Grès, a wonderful white jersey short evening dress with one yellow ribbon shoulder strap, a yellow belt. And Paquin, yellow rough wool with a bas-relief weave; coral for evening.

NEW GREYS, BEIGES

There is a mist of greys floating through every collection, transparencies and double transparencies in late day, in dinner and in evening clothes. And what looks like grey street clothes often turns out to be the finest black and white checks. Breaking the wave of greys is a whole family of cocoon to putty to beige to banana to sand to leather to tortoise to caramel colours. There are tortoise shell prints and at Balmain, also tortoise shell jewellery, a bracelet worn above the elbow, tortoise-shell buttons and/or tortoise-shell belts.

SMATTERING OF PRINTS

In all there are remarkably few prints throughout the collections. Rochas has a widely spaced design with little blue bees printed on black and another very pretty yellow-beige print with a monotone look. As usual, there are sparks of plaid in every house, a plaid taffeta, plaid chiffon, plaid wool; the French have a fetish for Scotch plaid and there is almost never a collection without it. There are Dalmatian prints at more than one house and a run of excellent black and brown prints that might have a very pleasant life on American summer city streets.

FROM BLACK, UP

Paquin has several ankle-length evening dresses splashed with big, bright patterns of print. There is, because it is Paris, much black; and there is also much black and white. But there is more colour in the whole Paris collection picture than there has been for many, many seasons. In addition to the orange, geranium, yellow, and blues cited, Schiaparelli has a strong watermelon pink; Balenciaga's violet velvet coat is one of the prettiest coats in Paris; and at several houses there are brilliant raincoats, purple, red, bright yellow of the French nylon—called "Cracknyl." Paquin's colour is green—dark sea-green to pale, seafoam green. (Dyed seafoam green: a fox stole to match an evening sheath.)

SHOES

Even the shoes were seductive—delicately pointed toes, slender, pointed high heels, in remarkably pretty combinations of satin and leather, or of plain colour and polka dots. There was an extraordinary use of patent leather by Perugia, shown both at Balmain and at Schiaparelli—a version of a shell-like espadrille

(Continued on page 162)

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"AVERAGE" WOMEN

(Continued from page 125)

ly realize that the differences between them and men are not purely constructional, and they are both grateful for, and proud of, the protection that they are given in industry, in the professions and by the law.

The American woman is far more sure of herself as a woman, because she knows her own value from childhood up. In Europe "Better luck next time," is alike the peasant and the peer's reaction to the announcement that his wife has presented him with a female child.

In no European country do parents spend as much money to educate their daughters, to send them so far in school as in America. All this makes the American girl and woman feel not merely wanted and loved but certain that it is for herself, that no subsequent brother will subtract from her value, nor subsequent husband add to it.

More materialistic? I wonder. Women in America are far less attached to material things than the women of Europe. It is difficult to persuade a French or Italian woman to leave her village, her home, her goods and chattels; material objects, sometimes with beauty and value, oftener with neither, are handed down from generation to generation. The American woman, like the American man, lacks the closed grip, the clutching hand. She can leave, forever, the home where she grew up, the belongings of her parents, to follow husband or son, or to forge her own career, at any moment. She travels light and gives easily; her incredible generosity to foreigners and strangers is too well known to need comment. The only surprising thing about it, is that the American woman herself can not see that such detachment is virtuous or praiseworthy. Can not feel it remarkable to take in other people's children, as she took English, Greek, French in this last war, or Belgians in World War I.

Since the Civil War, the political and cultural stature of American women has been constantly growing. Those Helen Hokinson women's club figures, earnestly goading their menfolk towards higher things, are, as Geoffrey Gorer showed, in "The American People," one of the most stable, as they are one of the most moral, forces of America. For it is the pylon women who are the conscience of every country. And it is the nationwide women's groups, such as the League of Women Voters and the Parent-Teacher Associations, which have done much to bring international issues and universal ones before the American people.

From her excellent education in civic affairs through the public and high school to the adult level, the American girl is at least as well informed as her brother, and her brother expects her "to go along with him" in all his political interests.

"Un-feminine and un-interested in sex?" Hardly an exact description of a race which begins to have sweethearts at twelve or thirteen, and rejoices sentimentally in the headlines whenever men or women in their seventies get married. For the space of life between, sex experience is so completely part of the average woman's consciousness that the first question asked of any woman suffering any physical or mental ailment is apt to be, "What about your sex life?" Unless that is satisfactory, the average American doctor or consultant, man or woman, will suspect an attendant host of ills. Not to enjoy one's sex life is, indeed, considered as queer as to prefer its deviations. The convention by which a man regards any unattached woman as fair play is but one tribute to the normality of the American woman.

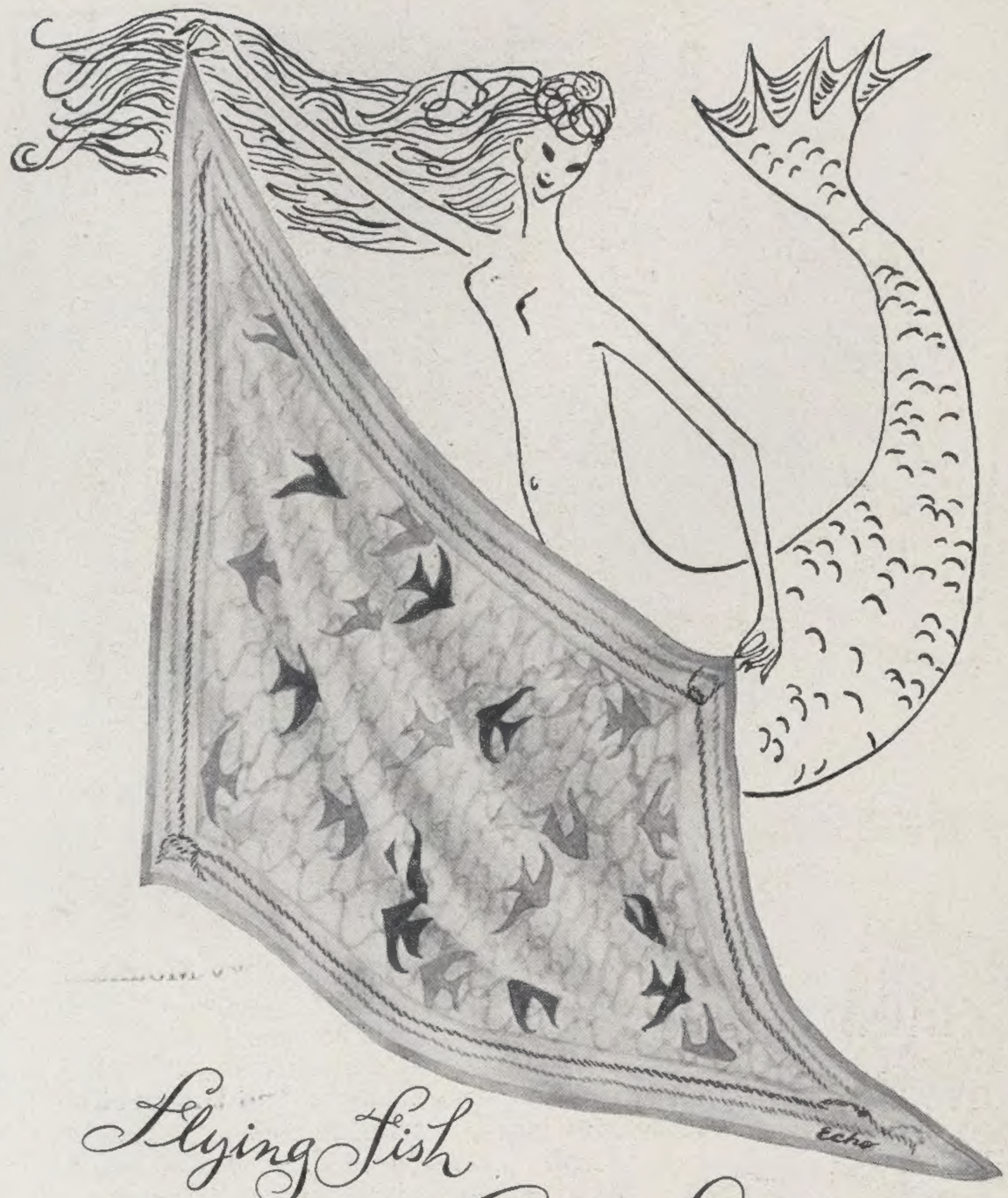
Two-thirds of American women are married and consider marriage the best of sexual experiences. When marriage doesn't work, the average American woman is, on the whole, less mean and bitter, and less broken by her failure, than the woman of Europe or Asia. Not that she has inner resources of religion or philosophy; on the whole, she does not, but she has a greater objectivity; and, once again, her embrace is less constricting.

There is no life of men among men in America comparable to French café life, to Arab life or to English club-life. The American man, married or single, likes to take his girl or his wife along, when he goes to the movies, meets his neighbours for a game of cards, or goes on his annual holiday. The American woman must be able to play, too; must keep athletic enough to share her man's sports.

She has to be her husband's companion, housekeeper, children's nurse; oftener than not, his business partner, and his wife, in the purely technical sense as well. A European man, whatever his means, can, and often does, keep several separate women for these different purposes; the average American man expects his wife to be Jill of all trades, and mistress of, and in, them all. Because the American man has his women successively instead of simultaneously, while a relationship lasts, an American woman expects to be the one and only, for however short or long a period. Over the rest of the globe, a woman will accept her lot—to be one among many; prefers a permanent to a principal role. For the American woman, primacy, not durability, as in a car or a cloth, is what counts in an emotional relationship.

Actually, in life, people usually get what they want, if they want it enough. And the average American woman wants her way of life, and lives it, body and soul. She's not better than other women, in the moral sense, but her ceiling *is* higher. She gets more, because she wants more, and gives more. Gives her husband more, her children more—more partnership, a fuller and a more equal relationship; a greater freedom, and a truer comradeship.

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Look for the Magic Inset



PARIS COLLECTIONS

(Continued from page 160)

with thongs which mounted half way up the leg. Many of the late-day and evening shoes had heels of a different colour or texture from the vamp of the shoes. At Dior's, many of the shoes were of patent leather at the back and dull leather or fabric at the front.

THE LOOK

To say that there is one definite "look" in Paris would be an oversimplification. Instead of a look, perhaps, there is a "feel." The clothes feel light in the hand, light on the body. And coupled with this feeling, which comes partly from the transparent or semi-transparent fabrics and partly from the lightness of construction, there is a look of seductive elegance in even the simplest of these spring and summer clothes. The all-over embroidered fabrics at Dior, many of them with Japanese motifs; the cream-thick linens in wonderfully tailored coats; the floating, enchanting, chiffon coats in many houses; Balenciaga's excitingly feminine cutaway long coats of apricot or yellow or black and white faille; the use of lace in every house—from late day to grand evening; the recurrent appearance of above-elbow white glacé gloves; the feminine elegance of the high pointed heel, the long pointed toe; the delicate, fragile froths of white recurring over and over—all these more than any sharp change of silhouette give a Parisian, unmistakable, and delightful aura.

THE CHOICE

If one were to name the inescapable fashions from the collections they would not be inventions of this season; they would be, rather, continuations from seasons past. To be dressed from the Paris collections this spring one would almost certainly have a box-jacket suit; and one would choose, as alternate, between the classic-fitted line made new by below-the-waistline buttons, and the new developments of the bloused line. Most certainly a street dress with an apron skirt of some sort, probably one of Dior's strict little dark blue delights with a big white collar, long white glacé gloves and a little blue pot hat over closely cropped hair. Or a white-lighted, braid-bound checked dress from Fath with one of his feathered hats (here, hardly a hat, in fact, *without* a feather). For late day perhaps a chiffon suit strictly tailored in two layers; or a severe chiffon coat over a printed soft silk dress. Or, as alternate to this, perhaps Balmain's box-jacket suit lined completely with pleated taffeta. Certainly, for dinner, Balenciaga's short black lace—for all but big evenings. And to make an entrance on the biggest gala of the Grande Semaine—a bewildering choice. For not one house in Paris but made an extravagantly beautiful evening dress—perhaps as luxurious fashions as France has made in the twentieth century.

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